

ARTFIELDS 2024
THE EXHIBITION



2024 COMPETITION & FESTIVAL

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ArtFields® is a charitable program and event of the Lake City Creative Alliance, a federally-recognized Section 501(c)(3) organization located in Lake City, South Carolina. Its mission is to improve the quality of life and promote the well-being of citizens residing within the greater Lake City area through, among other things, educational offerings and activities that foster and develop culture and arts within the community.

ARTFIELDS 2024: YEAR 12

Welcome to Year 12 of the ArtFields Competition & Festival! As the organization continues to add exciting new programs, our annual competition & festival stands steadfast as our flagship event celebrating Southern art in a small town during April. As tradition leads, hundreds of artworks, from paintings and sculptures to installations and new media works, are displayed around Lake City, SC in local venues including renovated tobacco warehouses, art galleries, restaurants, boutiques and other stores. ArtFields is a mutual celebration of art and community, and we are so proud of the artwork that lies within these pages. It truly represents the incredible talent in the Southeastern region. The body of work included in the 2024 Competition speaks for itself. Enjoy the work you find around town and in this book and be sure to flip to the back to read the corresponding artist statements. For larger photos and artist biographies, please visit artfieldssc.org or download the ArtFields Guide on the Bloomberg Connects mobile app.

HOW IT WORKS

The ArtFields Competition accepts artwork submissions each fall from the 12 Southeastern states of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. After the work is submitted, a selection panel of fine arts professionals independently rates each artwork on a scale from 1 to 10. Artists with artworks that receive the highest average ratings are invited to exhibit their artwork in Lake City during the annual spring festival. Local businesses ranging from art galleries and restaurants to clothing boutiques and renovated warehouses, participate as hosting venues and, with the assistance of the ArtFields team, select competition artwork to display in their spaces. Once the artwork arrives in Lake City, it is installed throughout town by our team. During the festival, visitors vote for their favorite artworks to determine the winners of the People's Choice prizes, awarding \$12,500 each to one 2-D and one 3-D artist. In addition to the public vote, a separate jury panel of fine arts professionals views the work in person to select the winners of the \$50,000 Grand Prize, \$25,000 Second Place, and five \$2,000 Merit Awards.

THANK YOU

The success of this competition & festival is thanks to so many! First and foremost are the talented artists who submit to this competition and agree to have their artwork displayed outside of traditional gallery walls. Thank you to our selection and jury panels who have the seemingly impossible job of determining the best of the best artwork. Thank you to our volunteers and venue hosts who give so generously of their time and space. Finally, thank you to our sponsors, listed on the next page. Please keep them in mind as you do business and consider their steadfast support of the arts.

SELECTION PANEL: Kevin Cole, Simone El Bey, Ayumi Horie, Adam Case Leestma, and Paula Tognarelli

JURY PANEL: Nora Atkinson, Dominic Chambers, Amira Hanafi, Christine Renc-Carter, and Marcel Taylor

For biographies on these individuals, plus additional information on the event, ArtFields Jr., volunteers, venues, sponsors, and more, please visit our website at www.artfieldssc.org or download the ArtFields Guide on the Bloomberg Connects mobile app. Enjoy!

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ARTFIELDS JR. PLATINUM



APPRENTICE



**KING FAMILY
FOUNDATION**



EXPLORER



COMMUNITY



ARTWORK & STATEMENTS



Lauren Adams

Knoxville, TN



First Blush of Spring

Oil on Canvas
2-D, 30" x 24"

Adewale Adenle

Atlanta, GA



Paradigm Shift I

Oil & Mixed Media on Deconstructed/Reconstructed Wood
Layers
3-D, 48" x 48" x 8"

Margaret Agner

Bogart, GA



Beetle Brow

Fiber (silk painting)
2-D, 41" x 37"

Amy Aiken

Rock Hill, SC



Magnolia

Photograph: Metal print
2-D, 12" x 12"

Miyuki Akai Cook

Huntington, WV



Losing My Life for Cocaine of the Sea: Vaquita & Totoaba
Rug: yarn
2-D, 48" x 48"

Akintayo Akintobi

Johnson City, TN



Ethos
Acrylic on canvas
2-D, 48" x 54"

Victoria DeAngelis Alger

Myrtle Beach, SC



Refuge at Hobcaw
Watercolor
2-D, 16" x 16"

Zaynab Alnassari

Nashville, TN



Black Gold Poverty
Cardboard
3-D, 33 3/8" x 38" x 33"

Emma Altman

Dillon, SC



Intentionality

Charcoal

2-D, 72" x 45"

Cindy Altoro

St Augustine, FL



Beauty of Life

oil on canvas

2-D, 24" x 30"

Matt Amante

Winterville, NC



The Environmental Impact of 250 Opinions

Donated Political Signs and Packaging Tape

3-D, 32" x 38" x 15"

Jeff Amberg

Columbia, SC



Chaos Within

Digital Photography

2-D, 25" x 36"

Baba Seitu Amenwahsu

Columbia, SC



QUANTUM JOURNEY

Acrylic on Canvas
2-D, 180" x 60"

Tyson Andrews

Wallace, NC



Cracked Knot Clock

Wood
3-D, 72" x 48" x 36"

Gary Anderson

Huntsville, AL



Grace and Nance

oil on wood
2-D, 36" x 24"

ANNAGRAM

Greenville, SC



ONE TRICK PONY

Holographic Video Installation
3-D, 60" x 84" x 72"

Daniela Arenas Designs

Charleston, SC



The Way of Life

Gouache & Watercolor Paper
2-D, 44" x 100"

Katie Aronat

Chattanooga, TN



Dimension

Acrylic on cut wood
2-D, 10" x 10"

artbynadiao

Charlotte, NC



Argus & Anthuriums (Or An Accurately Depicted Angel)

Acrylic + resin on canvas
2-D, 30" x 40"

Kara Artman

Hilton Head Island, SC



Forgotten But Not Gone

Artist made molds of bottles from historic trash sites, Slip Cast
Stoneware Cone 6, Rare Earth Magnets
3-D, Dimensions Variable

Kathlyn Avila

Alexandria, VA



Sacred Voyage

Ceramic, mixed media (found objects, feathers, crystals, dried reeds, beaded skull)

3-D, 27" x 24" x 13"

Christian Bailey

Saucier, MS



And Sometimes I Hear the Word Love

Clay and wood.

3-D, 56" x 36" x 48"

M. A. Bach

Lexington, SC



Balance: Roots to Rise

Ceramic sculpture with layered cold finishes and encaustic wax

3-D, 20.5" x 18" x 11"

Lucy Bailey

Irmo, SC



Of Breath and Being

fiber-based mixed media

3-D, 36" x 21" x 3"

Gail Baillargeon

Huntersville, NC



Cambium

Mixed

3-D, 74" x 24" x 11"

Hannah Banciella

Coral Gables, FL



Midnight Tricks

Charcoal on paper and ceramic

2-D, 192" x 228"

Silas Baker

Hampton, VA



Retro-fitted

Acrylic & Texture Medium

2-D, 15" x 30"

Karey Bancroft

Charlotte, NC



Charlotte's Summer Garden

Mixed-media photography

2-D, 16" x 0"

Sarah Bargerstock

Hixson, TN



I'm Almost There

oil on canvas
2-D, 36" x 28"

William Barton III

Winter Park, FL



Home Grown

Oil
2-D, 40" x 60"

Marcos Bary

Aventura, FL



INTERSECTION BETA

Acrylic
2-D, 28" x 18"

Heather Baumbach

Madison, AL



unseen labor

23 miles of hand-dyed cotton twine
3-D, 8" x 48" x 96"

Robert Bean

Huntsville, AL



Look

Oil on Canvas
2-D, 18" x 24"

Brett Beasley

Charlotte, NC



Inward Corrosion

Ceramics
3-D, 18" x 11" x 11"

Janel Bendis

Jacksonville, FL



My Happy Place

Improvitational Quilting
2-D, 37" x 40"

Sarah Bentley

Arlington, VA



His Presidential Response

Oil on Canvas
2-D, 36" x 24"

Emily Berger

Charlotte, NC



Night Rider

Hand-carved Woodcut Print with Gold Foil
2-D, 53" x 35"

Sukenya Best

Richmond, VA



The Search

Acrylic on canvas and wood
2-D, 10" x 8"

Lynn Monet Bevino

Myrtle Beach, SC



Chapters...

Torn paper, acrylic, and encaustic.
3-D, 9" x 25" x 5"

Debanjana Bhattacharjee

Myrtle Beach, SC



The wide white cotton field

Acrylic
2-D, 24" x 96"

Kristy Bishop

Charleston, SC



Harvest Avocado

Cotton, linen, and polyester yarn woven on an Inkle loom,
cotton upholstered board

2-D, 52" x 29"

Cameron Bliss

Winterville, GA



Searching for Paolo

oil on canvas

2-D, 48" x 60"

Annie Blazejack & Geddes Levenson

Durham, NC



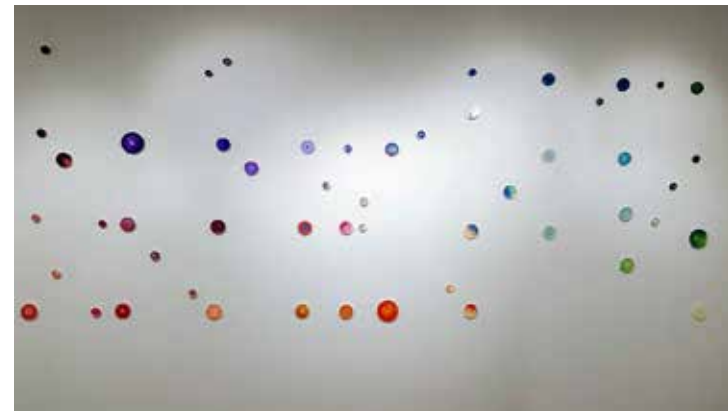
Hungry Eyes

Oil on canvas, hand-carved tupelo wood pulleys, climbing
rope

2-D, 48" x 66"

Ava Bock

Asheville, NC



As I Live and Breathe

Resin

3-D, 8" x 10" x 0.5"

Lisa Bone

Lexington, SC



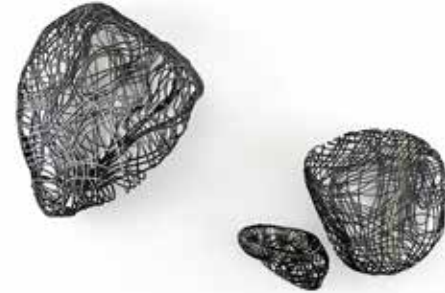
And a Cherry on Top

Clay

3-D, 39" x 12" x 12"

Emily Booker

Chapel Hill, NC



Moving Through the World with Eyes Half Closed

Brass

3-D, 5" x 15" x 10"

Sterling Bowen

Raleigh, NC



Life's Meaning is Enriched by its Fleeting Transient Nature

Painted wood

3-D, 84" x 240" x 12"

Avery Bradley

Marietta, GA



Rusted Tapestry

Found metal

3-D, 144" x 75" x 10"

Ansleigh Britain

Murfreesboro, TN



Room for Improvement

stickers

2-D, 48" x 47"

Lizzie Brown

Richmond, VA



He's Not Through With Me Yet

Acrylic on Canvas w/ copper leaf

2-D, 36" x 24"

Jeremy R. Brooks

Conway, SC



Crossed Swords (Condoms)

ceramics/fibers (crocheted colored porcelain, cone 5, oxidation)

3-D, 1" x 10" x 7"

Tripp Brown

Simpsonville, SC



The Gleam of Light

Photography

2-D, 20" x 16"

S. Ross Browne

Richmond, VA



The Coronation

Oil on wood
2-D, 62" x 46"

Mollie Brownlow

Aiken, SC



Gaia

Wood, Mahogany
3-D, 5 1/2" x 12 1/2" x 2"

Aimee Bruce HIGHONYOURSUPPLY

Norfolk, VA



Loiter / Linger

Acrylic on Canvas
2-D, 40" x 30"

Angie Bryant

Greer, SC



Dancing Poppies

Alcohol Inks
2-D, 24" x 24"

Van Bunch

Winterville, NC



Winter Wagon

watercolor

2-D, 12" x 18"

Sally Bunting

Charleston, SC



Bigger Than My Body

Acrylic

2-D, 49.5" x 49.5"

JB Burke

Charlotte, NC



Will You Take Me as I Am?

Graphite on Matte Drafting Film mounted on Acid Free Crescent 4-ply matboard

2-D, 36" x 24"

Richlin Burnett-Ryan

Palm Coast, FL



Sydney II

Mixed: tissue and acrylic paint

2-D, 36" x 24"

Aly Byrnes

Savannah, GA



Courage and Fear

Oil Painting

2-D, 36" x 48"

Geoff Calabrese

Wilmington, NC



The Face Jug Head

Ceramic

3-D, 27" x 21" x 17"

Teresa Cabello

Pembroke Pines, FL



HUMAN MATTERS

Mix media Sculpture. Resin, acrylic, enamel, wood

3-D, 64" x 21" x 6" in 3 pieces

Lydia Campbell

North Charleston, SC



Passing The Blue Moon

Oil on canvas

2-D, 18" x 24"

Mike Cannata

Lutz, FL



Environmental Flux

sculpture clay, thick glaze material, soft brick, yellow glaze fired on bed of sand, enamel paint, rust mixed in paint, dirt piles, live grass, wood, marble, plaster on walls. Firing: first firing cone 6 gas oxidation, then cone 04 glaze electric oxidation
3-D, 120" x 144" x 96"

James Carlevatti

Charlotte, NC



The Bar

Ceramics, Gold Luster, Steel Rod
3-D, 22" x 16.5" x 4.5"

Christa Capua

Asheville, NC



FURTHER

Digital collage printed on Epson Metallic Photo Paper and mounted to a box frame.
2-D, 20" x 100"

Rebecca Carr

Enterprise, AL



Just a Peck on the Cheek

Acrylic
2-D, 12" x 12"

Carson Carroll

Charleston, SC



All Drains Lead to the Ocean

cyanotype on paper
2-D, 72" x 48"

Martin Chamberlin

Athens, GA



Wrinkling Board

Cherry, ironing board legs
3-D, 48" x 36" x 14"

Princess Chandler

Kingstree, SC



Colors of Me

Embroidery hoops, tulle fabric, embroidery threads, and beads
2-D, 29.7" x 20"

Robert Choe-Henderson

Largo, FL



HANgang

Paper
3-D, 72" x 144" x 180"

Sarah Citrin Cook

Huntsville, AL



Listen to Me

Mixed Media
2-D, 12" x 17"

Adelaide Clark

Cornelius, NC



Fate

Acrylic and Spray Paint on canvas
2-D, 36" x 48" x 1.5"

Zerric Clinton

McDonough, GA



Truth Is.....

Ink on Paper
2-D, 72" X 96"

Shelton Cochran

Marietta, GA



Salvation

Relief Wood | Mixed-Media | Triptych
3-D, 72" x 56" x 6"

Coleman

Charlotte, NC



The Child Within

Oil on Canvas

2-D, 36" x 48"

Emily Collins

Kings Mtn, NC



(dis)connect

Latex, twine, and steel

3-D, 103" x 24" x 24"

Allison Coleman

Garner, NC



A Boy's Life

oil

2-D, 48" x 24 1/2"

Breanna Cox

Hurricane Mills, TN



Lady's Bluff, overlooking the Tennessee River

Acrylic on Canvas

2-D, 36" x 24"

Paul Cox

Panama City Beach, FL



A bit off center.

Wood, figured maple and purple heart.
3-D, 14.25" x 2"

Eva Crawford

Charlotte, NC



Living Shadows

Acrylic on Bed Sheets, Shirt and Tube Socks and Clothesline
and Clothes Pins
2-D, 148" x 93"

Julie Crews

Huntsville, AL



Being Needed and Being Wanted are Two Different Things

Oil
2-D, 48" x 36"

Colleen Critcher

Florence, SC



To Have And To Hold

Oil on birch panel and Acrylic on four birch panels
2-D, 24" x 62"

Yvette L. Cummings

Conway, SC



Caught In-between

Oil on Canvas

2-D, 48" x 48"

Irina Daniel

Raleigh, NC



The persistence of silence.

oil on canvas

2-D, 12" x 36"

Glenn Dasher

Huntsville, AL



Mudsill

Steel, Bronze, Limestone, found objects, motor, motion sensor

3-D, 84" x 48" x 24"

David Datwyler

Spartanburg, SC



TriangulariTea

Wood: Banksia seed pod, African blackwood, sapele

3-D, 15" x 11.5" x 18"

Townsend Davidson

Charleston, SC



Multivariate Counterfactual Outcomes

Oil and graphite on canvas
2-D, 28" x 35"

Jessica Brionne Davis

Florence, SC



The Skin I'm In

Graphite on paper
2-D, 18" x 24"

Rima Day

Thompsons Station, TN



Scriptorium

Silk organza, paper, thread, acrylic paint, glue
3-D, 18" x 48" x 3"

Chris Deacon

Gainesville, FL

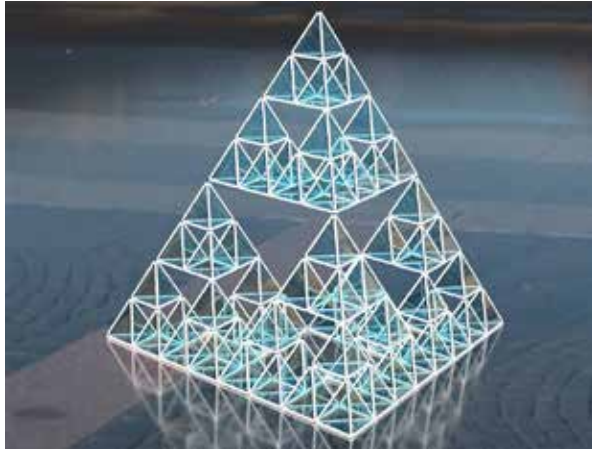


The Getaway

Acrylic on Canvas
2-D, 48" x 72"

Anna G. Dean

Fort Mill, SC



Fractal Energy

Pex pipe, cast acrylic, mirror vinyl, LED lighting, threaded steel rod

3-D, 86" x 103" x 103"

Brent Dedas

Columbia, SC



Medic

Cyanotype on paper of earth, salt and honeybees

2-D, 65" x 95"

D DeLong

Charlotte, NC



The Center is Holding

acrylic paint on wood

2-D, 36" x 21" x 5"

Daniel Diehl

North Charleston, SC



Reflections of Dali: Anamorphic Symmetry in Wood

Woodworking

3-D, 36" x 36" x 48"

MyLoan Dinh

Charlotte, NC



(re)constructing the space in-between

mixed media: eggshells, hand tools

3-D, 48" x 72"

Lindsay Dix

Charleston, SC



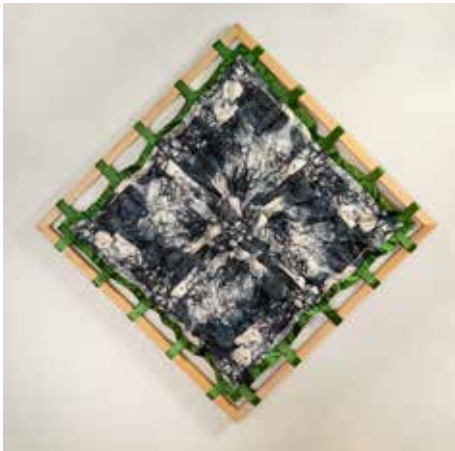
Alchemy

Mixed, plastic medicine vials

2-D, 102" x 48" x 96"

Terri Dowell-Dennis

Winston-Salem, NC



Bound Landscape

Digitally printed fabric from original monotype, ribbon binding, thread gathering and stitching, oak

3-D, 65" x 65" x 3"

Vincent Drake

Knoxville, TN



untitled

Acrylic, Ink, Charcoal, Graphite, and Enamel on Canvas

2-D, 60" x 48"

Leslie Drennan

Atlanta, GA



Pretend You're Not From a Place

Handmade paper, ink, charcoal, thread, spray paint, fire
2-D, 33" x 27"

Nicole Driscoll

Charlotte, NC



Nourishing the Need

Found Object, Photography, Mixed Media
3-D, 14" x 7" x 6.5"

Overstreet Ducasse

Jacksonville, FL



X Zoom In Maccarthy

Shooting target paper, paper collage, graphite, pastel and
acrylic paint markers on canvas
2-D, 60" x 48"

Mina Duffie

Phenix City, AL



Shoe Seller

Hanji [Korean Traditional Paper] & wire
3-D, 26" x 24" x 10"

Gabe Duggan

Greenville, NC



decalibrated referent

cotton, synthetic polymers

3-D, 120" x 96" x 72"

Mat Duncan

Rock Hill, SC



Portrait of 8 Billion People

plywood, LCD IPS Panel, hardware

3-D, 20" x 20" x 4.25" inches

Kelsey Duncan

Antioch, TN



Evelyn Again

Stoneware, Underglaze, Glaze, Mother of Pearl Luster, Gold Luster
for the ceramic glasses with custom cut Plexiglass lenses

3-D, 32" x 14" x 16"

Natalie Dunham

Daytona Beach, FL



No. 6.14.1382.8_ [MV + RSV + SCR]

Wood, Vinyl, and Screen

3-D, Variable

Jewel Edwards

Mauldin, SC



The Glory in Within You

Screen-print on canvas and fabric, photography, and digital art

2-D, 43" x 35"

Haley Ellis

Henderson, NC



The Snake Charmer

Oil paint on stretched canvas

2-D, 30" x 40"

Tobi Elbel

Cayce, SC



Striking Cypress

Photography - Giclee Print

2-D, 12" x 18"

Allison Erdelyi

Bristow, VA



Friends in a Tin

Wood block print

2-D, 25" x 37"

Gerard Erley

Columbia, SC



Elegy for the Pandemic

oil on linen panel

2-D, 16" x 12"

Fiorella Escalon

Winter Park, FL



Sugarbaby

Luxury brand advertisement, collage and vinyl paint

2-D, 16" x 20"

Savannah Evans

Murfreesboro, TN



Woman Guarding Child

corrugated cardboard

3-D, 75" x 48" x 48"

Patrick Faile

Rock Hill, SC



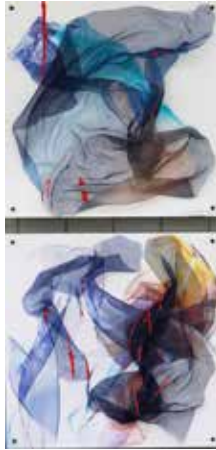
Last Light

Watercolor

2-D, 22" x 30"

Fanjoy + Labrenz

Hickory, NC



AFTER LIGHT

Photography, paint
3-D, 50" x 24" x 3"

Brittany A. Fields

Augusta, GA



cyanide & sand

woodcut print on brown kraft paper
2-D, 30" x 30"

Todd Fife

Bowling Green, KY



Eat Me

Oil and resin on a 16" x 20" wood panel.
2-D, 16" x 20"

Malcolm Mathison Fife

Bowling Green, KY



The Dead Cart

Oil on canvas
2-D, 48" x 38"

Raheleh Filsoofi

Nashville, TN



Bite

Ceramic object and video

3-D, Ceramic plates: 12" x 12" x 1 1/2" Mirror: 14" x 14"

Mattie Flading

Myrtle Beach, SC



Ad Nauseam

Silkscreen printing on fabric

3-D, 120" x 96" x 48"

Broderick Flanigan

Athens, GA



Covid Times

Graphite, charcoal, and paint skins

2-D, 24" x 18"

Margaret Fleeman

Charlotte, NC



Phoenix Rising

Acrylic

2-D, 36" x 72"

Haley Floyd

Chappells, SC



Madonna of the Dogs

Drawing with Charcoal and Goldleaf
2-D, 42" x 34"

Thomas Flynn II

Atlanta, GA



Warmth of the Winter Sun

Acrylic on canvas
2-D, 40" x 70"

Rebecca Forstater

Spartanburg, SC



{Training_camp}

PLA 3D prints, acrylic paint, fluorescent plexiglass, UV print
on vinyl, aluminum, hardware
3-D, 84" x 96" x 48"

Lenny Foster

Palm Coast, FL



Where We Stand

Photography
2-D, 7.5" x 11"

Ryan Foster

Birmingham, AL



Flesh Curtain #1, #2, and #3

Oil on Canvas
2-D, 60" x 216"

Ashlei Franklin

Marshall, NC



Juno

Colored Pencil
2-D, 18" x 24"

Estella Fransbergen

Welaka, FL



Lace Girlie

Bronze rubies European crystals
3-D, 36" x 20"

Brittney Fuchek

Winter Park, FL



Euthanasia Milk

Acrylic on canvas
2-D, 62" x 102"

Kariann Fuqua

Oxford, MS



Feedback Loop

Graphite, ink, and digital print on panel
2-D, 36" x 24"

George Galbreath

Atlanta, GA



Death of Teacher

Marker and Watercolor on Watercolor Paper
2-D, 17" x 22"

Fred Galloway

Greenwood, SC



Autumn's Slow Drift

Oil on Canvas
2-D, 32" x 46"

Amy P. Gambrel

Corbin, KY



Garden Zen

fiber
3-D, 32" x 40" x 0.75"

Karol Garcia

Immokalee, FL



2 Timothy 1:17

oil on wood panel
2-D, 18" x 24"

Nelson J. Garcia

Orlando, FL



Put Me In

Acrylic on Canvas
2-D, 40" x 30"

John Gelder

Athens, GA



Turn

Maple Veneer, Steel, Chord
3-D, 36" x 34" x 52"

Anthony George II

Memphis, TN



The Boy and The Serpent

Mixed media
3-D, 24" x 11" x 1 1/2"

Tyrone Geter

Elgin, SC



*Spare Me Father, It Is Not I Who Has Created
Such Devastation*

Charcoal, Torn Paper, White Conte
2-D, 90" x 40"

Annette Gloomis

Shepherdstown, WV



ASPEN COPSE

OIL
2-D, 48" x 72"

Susanna Glattly

Beaufort, SC



Saturday's Child

Charcoal and Pastel on board
2-D, 27.5" X 23.5"

Nat Godin

Glen Allen, VA



Yoyo + Layla

OIL
2-D, 20" x 20"

Junior Gomez

Charlotte, NC



Misunderstood

Acrylic on Wood
2-D, 40" x 28"

Neil Goss

Asheville, NC



Biocentric Interconnectedness : We All Contribute to the Web
hemp, wool, alpaca, mohair, natural dyes, upholstery tacks, wood
3-D, 180" x 180"

Elizabeth Gordon

Leicester, NC



To Kill a Mockingbird/Banned

Mixed Media

3-D, Box 1 is 18 1/2" x 12" x 4" Box 2 (center box) is 19 1/2" x 13" x 7 1/2" and Box 3 is 20" x 11 1/2" x 2 1/4"

Kevin Grass

Tarpon Springs, FL



Primavera

Acrylic on panel
2-D, 24" x 36"

Douglas Gray

Florence, SC



Trajectory 052422

Ceramic, encaustic medium, waxed sail twine, and steel
3-D, 108 inches (scalable) x 36 inches x 36 inches

David Marion

Chesterfield, VA



We Deserve

Oil on Canvas
2-D, 48" x 48"

Jeri Greenberg

Leland, NC



Green Sweater at Table 3

pastel and mixed media
2-D, 30" x 20"

Julie Anne Greenberg

Raleigh, NC



System IX Ian: "Trekking Through The Carolinas"

Proposed site specific wall relief constructed from mixed media screen-print on cut paper as well as lasercut plexiglass components.
3-D, Dimensions variable

Malik Greene

Columbia, SC



GangGangGang (Until The Lifting Of The Fog)

Oil on canvas

2-D, 48" x 60" x 2"

Bunny Gregory

Charlotte, NC



"Have a good day, I love you!"

Mixed media collage

2-D, 9.5" x 9.5"

Jessica Gregory

Knoxville, TN



Appalachian Spring Fantasy

Acrylic on canvas

2-D, 36" x 72"

Susan C. Gregory

Charleston, SC



Despoena

Black Stoneware, White Slip, Clear and Turquoise Overglazes

3-D, 25" x 14" x 11"

Kai Griffin

Charlotte, NC



Tensions 3.3 (spectrum)

Laser cut cast acrylic, enamel
3-D, 42" x 25" x 3.5"

Raymond Grubb

Charlotte, NC



Cloistered Order II nonatych

Archival pigment prints
2-D, 72" x 54"

John Guiseppi

Lakeland, FL



1949 Ford Woody Wagon

Colored Pencil
2-D, 12" x 19"

Jeffrey Deane Hall

North Chesterfield, VA



Playing with Fire

Oil on birch panel
2-D, 48" x 36"

Roger Halligan

Lake City, SC



Eros & Thanatos

Steel, Portland concrete products, paints, stains, and sealers.
3-D, 91" x 42" x 36"

Mel Hamilton

Charlotte, NC



Hot Pants for a Large Wall

Mixed media on panels
2-D, 68" x 68"

Hannah Hancock

Knoxville, TN



Quilt Composition: Kudzu Summer

Mixed Media
2-D, 41" x 31"

Samantha H.E. Hand

Chesapeake, VA



The Thought Between

oil on panel
2-D, 36" x 24"

Lou Haney

Charlottesville, VA



Hungry Mother

acrylic on canvas
2-D, 40" x 40"

Kenish Harmon

North Charleston, SC



Generations

Oil on canvas
2-D, 40" x 30"

Brandon Harrington

Florence, SC



Palingenesis IV

Acrylic & Ink
2-D, 36" x 48"

Kimberly R. Hart

Huntsville, AL



Vivam

textile
2-D, 28" x 31"

Marie Hasty

Charlotte, NC



Marching

Oil on canvas
2-D, 24" x 48"

Tiffany Hawkins

Huntsville, AL



Waiting on the Cacophony of Your Presence

Oil & Acrylic on Wood Panel
2-D, 24" x 48"

Karyn Healey

Summerville, SC



View From My Porch

oil
2-D, 12" x 77"

Roni Henderson-Day

Hopkins, SC



Wade

Digital Video Projection
3-D, 4:02 minute video loop

Barbara Hennig-Loomis

Cape Charles, VA



encumbered (they grew and grew)

Graphite, Coldwax

2-D, 55" x 40"

Leah Hopkins Henry

Atlanta, GA



Alex and the Moon

Oil with gold leaf on cradled 2" wood panel

2-D, 40" x 30"

Melissa Hernandez

Easley, SC



Past Your Prime, My Back Hurts

Pastel

2-D, 16" x 12"

Barbara Hionides

Jacksonville, FL



Nepheli

Acrylic and coffee grounds on canvas

2-D, 40" x 60"

Mary L Hoffman

Summerville, SC



Family Tree

oil

2-D, 48" x 60"

Amberly Hui Hood

Atlanta, GA



Fun Again

Silicone rubber and thread

2-D, 42" x 32"

Melanie Hopkins

East Flat Rock, NC



Chasing Dawn

Collage

2-D, 24" x 30"

Hale Horstman

Charleston, SC



Bubble 2023

Digital Photography

2-D, 12 x 18"

Jarrood Houghton

Murfreesboro, TN



Lost Cove Shine Box

Mixed Media

3-D, 22" x 8" x 8"

Craig Houston

Columbia, SC



Early Sunrise

Oil on canvas with corrugated cardboard and rice paper texture

2-D, 120" x 34"

Sisavanh Phouthavong

Murfreesboro, TN



The Token Specimen: Kulap Vilaysack

Oil on Board

2-D, 48" x 32"

Kirsten Hoving

Charleston, SC



Moving On

Digital Photograph

2-D, 40" x 40"

Jason Huffman

Roebuck, SC



Young Brahma

Oil

2-D, 40" x 30"

Betsy Hughes

Aiken, SC



Pelican Pete

Fabric

2-D, 24" X 18"

Debōrah AODŌ Hughes

Atlanta, GA



I Don't Know Who Needs To Hear This But....

Multimedia

3-D, 180" x 180"

The Original Sister Dolls Collection by Ingrid Humphrey

St. Augustine, FL



To see my art is to see my culture and in seeing my culture, you see me

Fiber/mixed media

3-D, 27" x 47" x 7"

Joel Hunnicutt

Hendersonville, NC



Bottle Form

Wood (maple)
3-D, 21" x 11"

Cynthia Huston

Mount Pleasant, SC



Sheer Beauty

Oil and Cold Wax
2-D, 14" x 11"

Brian Imfeld

Raleigh, NC



The Lay of the Land

Watercolor, Acrylic, and Latex on Paper
2-D, 58" x 35" x 1"

Sofia Margaret Irigoyen

St. Augustine, FL



mistrust in men, having fallen

Oil on Stretched Canvas
2-D, 80" x 70"

Leo Isac

Tampa, FL



Reflejos Astrales

Acrylic, Oil
2-D, 36" x 72"

Wesley Israel

Charleston, SC

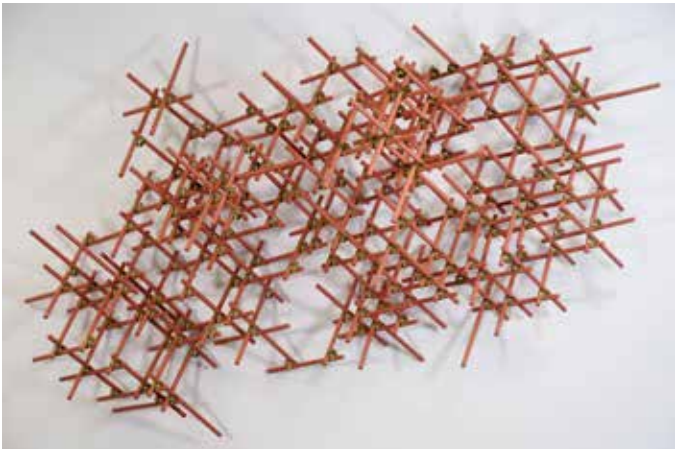


Adrift and At Peace

Oil
2-D, 36" x 38"

Trip Ivey

Henrico, VA



Intreccio Two

Painted Dowels and 3D printed PLA
3-D, 48" x 65" x 28"

Nancy Jacey

Richmond, VA



New Beginnings

pure colored pencil
2-D, 33" x 24"

Nykia Jackson

Jacksonville, FL



Freedom Fields

Mixed Media

2-D, 36" x 60"

Anuja Jain

Charlotte, NC



The Birdhouse Forest

3-D paint, neon paint on wood, ceramic and metal birdhouses

3-D, Dimensions variable

Kay Sasser Jacoby

Montgomery, AL



Santorini in My Dreams

Mixed Acrylic, graphite, oil, pastel on 3/4" birch plywood

2-D, 23" x 22 1/2"

James Jennings

Charleston, SC



Blue

Oil

2-D, 40" x 30"

Rachel Johanningsmeier

Raleigh, NC



The Chameleon

Acrylic Paint

2-D, 24" x 24"

Clay Johnson

Conway, SC



Field

oil/linen

2-D, 40" x 70"

Jeremiah Johnson

Thibodaux, LA



Debt Collection

plastic, vinyl, toilet plunger, steel pipe, unpaid medical bills.

3-D, 86" x 18" x 14"

Kelly U Johnson

North Chesterfield, VA



Stick By Stick

acrylic mixed media collage

2-D, 29" x 24" x 1.5"

Travis Arthur Johnson

Gastonia, NC



Hope

Mixed Media - Acrylic and Collage
2-D, 40" x 30"

Krista M. Jones

East Point, GA



Rising

Acrylic on canvas
2-D, 72" x 60"

Sarah Hannah Jones

Staunton, VA



Serene (Orb Series)

Gypsum sculpture, enamel and fiber with special light feature
for illumination
3-D, 63" x 32" x 13.5"

Todd Jones

Raleigh, NC



Remnants

Paint Can Lids
2-D, 64" x 144"

Josh Jordan

Ellenboro, NC



American Aristocracy: The Split Between the Rich and the Poor

Oil paint on canvas

2-D, 48" x 1.75" x 72"

Katie Karban

Moore, SC



A Quilted Community

Acrylic, Quilting, Cotton and Fabric Scraps, Yarn

2-D, 54" x 42"

Jeremiah Jossim

Gainesville, FL



Tarp Tent

Oil on Panel

2-D, 32" x 24"

Debra K. Kelly

Chapin, SC



Nomad on the Road

Pastel

2-D, 18" x 24"

Mary Carol Kenney

Savannah, GA



I Wish I Was the Moon Tonight

Oil on canvas
2-D, 30" x 40"

Deborah Kern

Waxhaw, NC



New Companion

Oil on Canvas
2-D, 40" x 16"

Joyce Watkins King

Raleigh, NC



84 Pounds: Impulse Purchase or Key (In)vestment?

fabric, thread, garment labels, recycled cloth pocket book, and more than 4,000 metal keys
3-D, Vest: 50" x 24" x 20"; pocketbook: 10" x 12" x 4"; shelf: 5" x 5" x 5"

Trisha King

Sumter, SC



Fuck Cancer

Mixed media
3-D, 34" x 18" x 13"

Mona King

Winston Salem, NC



To nature I aspire

Multiple Wood species, Moss, Preserved plants
3-D, 26" x 26" x 5"

Morgan Kinne

North Charleston, SC



Houseboat

Concrete, wood, steel
3-D, 6" x 4.5" x 2.75"

Njeri Kinuthia

Orlando, FL



Hail Reverend Njeri

Charcoal and pastel on paper, mounted on canvas, African fabric

3-D, 105" x 50" x 50"

Kevin Kirkwood

Savannah, GA



PS. don't forget to breathe

multi-media

3-D, 144" x 144"; 3 min video loop

Kaitlin Kirsch

Sanford, FL

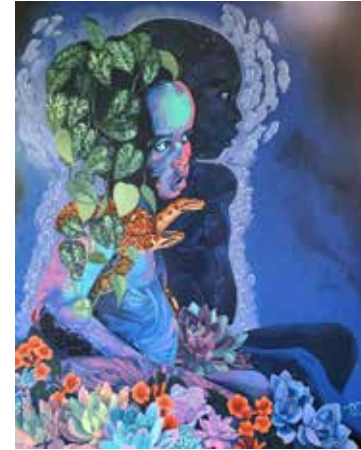


Waterfall

Acrylic on canvas
2-D, 16" x 12"

Tatiana Kitchen

Jacksonville, FL



All The While Knowing

acrylic and modeling paste on stretched canvas
2-D, 60" x 48" x 1.5"

Jeana Eve Klein

Boone, NC



Main Square in Marigot

plastic beads and acrylic yarn
2-D, 36" x 49"

Amanda Kleinhans

Tallahassee, FL



Flying While Fat (2017-2022)

screenprinted airplane seatbelt extenders
3-D, 24" x 144" x 3"

Ann Klem

Fisherville, KY



Us

Glass

3-D, 13" X 24" X 12", 6 pieces each about 11.5" H sit on lighted base that is 1.5" X 24" X 12"

Emma Knight

Richmond, VA



Pushing Up Daisies

oil on canvas

2-D, 36" x 56"

Joshua Knight

Little Rock, SC



Disposable? We are not

Watercolor on paper`

2-D, 20" x 16"

Lee Ko

Waxhaw, NC



100-day Diary : Breaking one egg a day

Clay

2-D, Dimensions Variable

Maike Kowal

Charleston, SC



Poisoned Beauty: Plight of our Pollinators

Clay, wire, acrylic, wood, felt
3-D, 27" x 72" x 120"

Reagan Kruse

Johns Creek, GA



Impending

Oil on Canvas
2-D, 30" x 40"

Lamore

Charleston, SC



Final Thoughts

Acrylic
2-D, 48" x 36" each

Christopher Lane

West Columbia, SC



Walking the Tightrope

Oil on canvas
2-D, 48" x 60"

Chase Lanier

Augusta, GA



multitude

Greenbriar vine, wooden dowels, cheesecloth, shellac, thread, twine, and epoxy resin.

3-D, 93" x 58" x 80"

Susan J Lapham

Vienna, VA



Playland 6

Fiber

2-D, 79" x 83"

Chris Lanigan

Savannah, GA



The Birds #1

fiber art, quilting

2-D, 71" x 44"

Ava M. Laws

Murrells Inlet, SC



Knuckleheads

Prisma Color

2-D, 27.5" x 28"

Jesse Leake

Jacksonville, FL



Reality Prism

Acrylic on Dry Canvas
2-D, 72" x 48"

Harley Leatherman

Silver Point, TN



My Own State of Being

oil on canvas board
2-D, 24" x 30"

Svetlana Lechkina

Fredericksburg, VA



Protector

Quilling paper
2-D, 13" x 28"

Gadisse Lee

Raleigh, NC

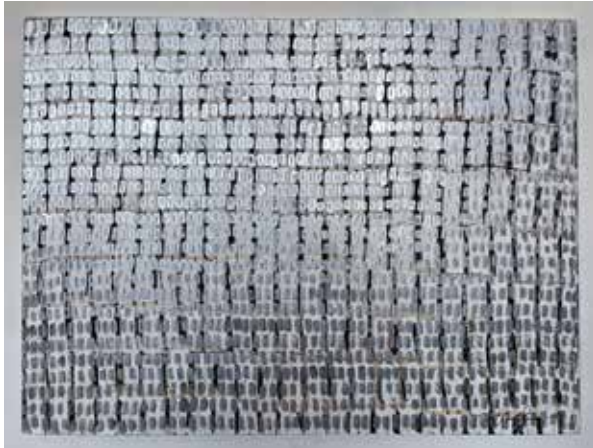


Evergreen Babe 1/3

Photography
2-D, 24" x 36"

Aaryn Lee

Huntsville, AL



What You Count is Held Within

House Paint, Acrylic, Enamel, Charcoal, Oil, and Ink on Canvas

2-D, 36" x 48"

Jamie Lester

Morgantown, WV



Serenity

Ceramics and steel

3-D, 28" x 12" x 12"

Amy Randolph Lepping

Summerville, SC



Memento Mori Self Portrait

oil

2-D, 24" x 18"

Shannon Rae Lindsey

Winter Park, FL



CONSTRUCT::CONNECT

Acrylic screen prints on paper, window screen, fencing, flagging tape and electrical tape

2-D, 32" x 40"

Connie Lippert

Seneca, SC



Code Red

Fiber

2-D, 35.5" x 26"

Ryan Lips

Baton Rouge, LA



Concursus

Archival Print - matted and framed

2-D, 45" x 21"

Hex Visuals

Charlotte, NC



BLOOM

Projection Mapping, Flower Bed with Soil and Flower bulbs,
Motion Sensing Camera

3-D, 180" x 180" x 180"

Kelsey Livingston

Baton Rouge, LA



What Remains

Printmaking, fibers, mixed media

2-D, 60" x 60"

LIVLAB - Morgan Kennedy and Kevin Kirkpatrick

Cullowhee, NC



Rivernest

mixed media -Reclaimed chestnut wood, steel, local river sound recordings, Mp3 player, speaker, wire, found glass bottles & reused corks, stream/ river water, porcelain, silicone, lead, photographs

3-D, 30" x 24" x 180" (7 parts)

Izzy Losskarn

Athens, GA



Ripe and Reduced

Soft pastel on paper, mounted to shaped wood panels

2-D, 72" x 80"

Phillip Loken

Mebane, NC



Big P's 2nd Birthday in VA I

Digital Photograph on Archival Inkjet Paper, 1 of 3 prints + 3 artist proofs

2-D, 36" x 24"

Ángela Lubinecky

Wesley Chapel, NC



It was Grandma's idea

Acrylic

2-D, 16" x 20"

Kelly Lucarelli

Fort Mill, SC



Sunrise Pal

Acrylic on canvas
2-D, 20" x 16"

Beau Lyday

Valdese, NC



Tin of Hearts

aged painted tin and wood
3-D, 62" x 22" x 6"

Andrew Luy

Huntsville, AL



Robyn Hood

Bronze painted epoxy
3-D, 36" x 55" x 15"

Jared Mack

Durham, NC



Black Adonis

Photography
2-D, TBD

Ella Mackinson

Charlotte, NC



Julia Mae

Oil on canvas
2-D, 20" x 16"

Carli Maclean

Goodlettsville, TN



Sandwich Upon A Star

Acrylic
2-D, 60" x 36"

David Macvaugh

Flat Rock, NC



Connection

Wood
3-D, 120" x 120" x 72"

Denise Cormier Mahoney

St. Petersburg, FL



Missed Catch

Acrylic & Gold Leaf
2-D, 23" x 32"

Roman Mak

Boynton Beach, FL



The Transformation

Plaster on wooden canvas, acrylic
3-D, 24" x 24"

Leah Malasky

Lake City, SC



Metamorphosis: A Journey Through Colors and Shapes

Fabric and Thread
2-D, 54" x 54"

Cait Maloney

Columbia, SC



The Moondockers

Illustration
2-D, 24" x 16" x 1"

Peter Marin

Raleigh, NC



De aqui y de alla

Acrylic on canvas
2-D, 34" x 56" x 2"

Masela Nkolo

Atlanta, GA



Ubuntu

Drip bowls, Screwdrivers, lanterns, Galvanized steel, Gute, skimmers, beads, epoxy, foam, and acrylic
3-D, Dimensions variable (installation)

John Lee Masters

Macon, GA



Untitled

Mixed Media
2-D, 27.75" x 21"

Joshua Masters

Cullowhee, NC



Dappled Intimacy

Acrylic
2-D, 30" x 40"

Andrew Mastriani

Asheville, NC



Epilogue

Charcoal on paper
2-D, 33" x 37"

Cody Mathews

Charleston, SC



Duck, Duck, Goose

Acrylic Photograph (Pair)

2-D, 8" x 12"; 8" x 12"

Jeanne May

Stella, NC



Floating Away

Acrylic Paint on canvas

2-D, 18" x 24"

Ty McBride

Charlotte, NC



Summer Body

oil and acrylic on canvas

2-D, 48" x 36"

Caelum McCall

Hillsborough, NC



Year Walk

Pen and Ink

2-D, 29" x 110"

Joann C. McDaniel

Matthews, NC



There's No Place Like Home

Mixed media collage on Yupo
2-D, 20" x 26"

Christopher McDaniel

West Columbia, SC



Vacant

Acrylic on cotton canvas
2-D, 30" x 30"

Rod McGaha

Antioch, TN



Anxiety

Photography
2-D, 150" x 132"

Judy McGraw

Greenwood, SC



Mama's Stair Steps

Acrylic
2-D, 16" x 20"

Amanda McLenon

Weaverville, NC



Reminders of the Light
Oil and silver leaf on wood panel
2-D, 60" x 36"

Robin Warren McNair

Summerville, SC



In An Octopus's Garden
Stained glass
3-D, 12" x 24" x 24"

Dennis McNett

Luray, VA



Lion Vs Snake Vs Eagle
woodcarving, ink and acrylic
2-D, 27" x 32"

Virginia Ellyn Melnyk

Blacksburg, VA



Hyperbolic Tower
carbon fiber rods and knitted fabric
3-D, 72" x 96" x 36"

Edie Melson

Fountain Inn, SC



The Peace of Israel

Photography
2-D, 10" x 8"

Rebecca H. Mentz

Jacksonville, FL



Early Birds

Transparent Watercolor
2-D, 25" x 14.5"

Ginny Merett

Lexington, SC



Tall Women

Collage, acrylic
2-D, 60" x 120"

Cara Merritt

Oak Island, NC



Take The Long Way Home

Acrylic
2-D, 40" x 30"

Gary Mesa-Gaido

Morehead, KY



Fibonacci Series #2

Dye-sublimation Digital Print on Aluminum
2-D, 45" X 144"

John Michiels

Charleston, SC



All's Calm at Colonial Lake

Photography - Pigment on Bamboo Paper
2-D, 20.75" x 21"

Trey Miles

Charlotte, NC



Heros

Collage
2-D, 20" x 10"

Alaina Miller

Murfreesboro, TN



The Beckoning of the Crow

Oil Paint, Charcoal
2-D, 72" x 60"

Mark E. Miltz

Virginia Beach, VA



Imbalance

Oil on canvas
2-D, 48" x 24"

Shalina Mitchell

Portsmouth, VA



Nailah

Oil on Canvas
2-D, 60" x 40"

Carlos Moega

Clarksville, GA



Gaby

Acrylic on canvas
2-D, 60" x 48"

Ann Moeller

Huntsville, AL



Provoked

Oil on Panel
2-D, 20" x 24"

Hiromi Mizugai Moneyhun

Jacksonville Beach, FL



EMERGENCE Matsumoto Castle

Papercut

2-D, 46" x 34"

Robyn Moore

Wellington, KY



Being in the Land (Coming into this World II)

archival pigment print on canvas

2-D, 65" x 48"

Esther Moorehead

Charlotte, NC



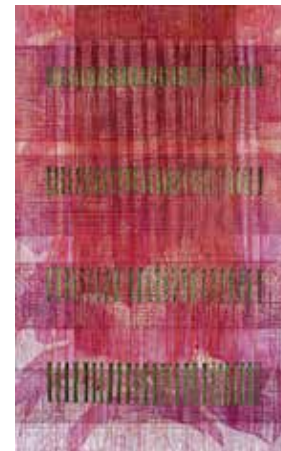
(un) written: things to tell our younger selves

acrylic paint, pen, and heat-sensitive ink

2-D, 26.5" x 57"

Cindy Morefield

Fuquay Varina, NC



Above Yet Beneath #4

Mixed media rubbing on paper and Yupo

2-D, 68" x 42"

Lillie Morris

Appling, GA



Spirit

Acrylic/ Mixed Media
2-D, 48" x 36"

Helen C. Morrison

Lexington, KY



A Lovely Visit

Acrylic on board
2-D, 7.5" x 9.5"

Marie Claudette Mosley

Acworth, GA



The List

Acrylic paint, Oil paint, Soft pastel
2-D, 96" x 57"

Jacob Mossbrook

Charleston, SC



Trout Pond

Oil on Canvas
2-D, 60" x 50"

Caroline Myers

Birmingham, AL



Lost in Translation

Oil and pigment stick on canvas
2-D, 48" x 36"

Navi Naisang

Fairview, NC



Integration of the Shadow

Oil on Canvas
2-D, 14" x 11"

Christopher Neal

Florence, SC



Taking It All In

Photograph
2-D, 20" x 30"

Julie Kay Nelson

Rainbow City, AL



Dum Spiro Spero

Charcoal, colored pencil, Posca marker, watercolor, gouache, acrylic paint, cardboard, watercolor paper, pen and ink, electric eraser, eraser, gel pen
2-D, 39.5" x 30"

Lucius Nelson

Darlington, SC



Icetreem

oil

2-D, 48" x 60"

Lynn Crews Norman

Florence, SC



It's a Beautiful Water World

Photography

2-D, 16" x 20"

Kat Nicholas

Pittsboro, NC



Moving Forward

Fabric and thread

2-D, 55" x 45"

Cecil Norris

Shelby, NC



I am my ancestor

graphite and gold leaf on paper

2-D, 12" x 18"

David Nuttall

Huntsville, AL



Human Terrain 74: Vulnerability

Photograph of acrylic pen on skin
2-D, 16" x 12"

Kimberly C. Oakley

Irmo, SC



The Traveler

Photography
2-D, 20" x 20"

Freyan Grace Obligacion

Florence, SC



Bakwit

Acrylic paint on canvas
2-D, 30" x 40"

Tea Okropiridze

Manassas, VA



From the Series „ÄúUrban tales” 3

Silk fusion - silk fiber, degummed silk cocoon, fabric scraps.
2-D, 18" x 13"

Chinemerem Omeh

Atlanta, GA



Idea of Camaraderie

Acrylic, ink and oil on canvas
2-D, 72" x 70"

Vanessa Osmon

Edgewater, FL



Stations are for Coming and Going

Mixed
2-D, 41" x 39"

Jasmine Overley

Augusta, GA



Madre De Mi Madre

Ceramics
3-D, 14.5" x 16" x 7.5"

Patrick Owens

Taylors, SC



Thoughts and Prayers

assemblage (found objects, slip-cast ceramics)
3-D, 40" x 40" x 60"

Ashley Ozmint

Asheville, NC



Soft World

Oil

2-D, 16" x 20"

Vanessa Palisin

Mauldin, SC



La Finale Fleur

Oil paint

2-D, 36" x 18"

Eleanor Palmer

Mills River, NC



Sacred Story

Acrylic on watercolor paper

2-D, 48" x 46"

Vicki Palmer

Florence, SC



The Inner Workings of a Dragonfly

acrylic paint, stencil, wire, glass beads, found objects, thread, copper and metal sheeting.

2-D, 30" x 30"

Ralph Paquin

Spartanburg, SC



Intervention

Cast and hand-built organomorphous form, steel, industrial polymers, resins, foams and paint on mountainous base
3-D, 80" x 60" x 38"

Isaac Payne

Matthews, NC



Second Story

Mixed-media painting and drawing collage on paper with rock on panel
2-D, 47-1/2" x 56"

Jordan Parah

Greenville, NC



To the Moon

Aluminum
3-D, 78" x 36" x 30"

Judith Peck

Great Falls, VA



Flag Repair

Oil
2-D, 40" x 30"

Miranda Pedigo

Spring Hill, TN



Objects on Display

Cardboard

3-D, 84" x 108 x 96"

Will Penny

Savannah, GA



Small Talk

Hacked Big Mouth Billy Bass and control panel.

3-D, 43" x 81" x 8"

Michelle Davis Petelinz | Kindred Spirit Studios

Raleigh, NC



Ancestral Stories: Ancient Artifacts

Acrylic paints and inks, low-fire clay, tissue paper, on MDF substrate

2-D, 24" x 12"

Matthew Peterson

Zebulon, GA



Atmospheric Altitude

Oil on canvas

2-D, 24" x 24"

Janna Phillips

Birmingham, AL



Invasive

Oil paint, dyed linen, acrylic, wood panel
2-D, 36" x 24"

Derrick Phillips, Sr.

Lawrenceville, GA



Things Fall Apart

mixed media
2-D, 48" x 48"

Anna Podris

Raleigh, NC



Sky Sanctuary

Oil on canvas
2-D, 39.5" x 34"

Betty Press

Hattiesburg, MS



Storefronts in Kenya and Mississippi: Mama Max Fries, Kenya McGee's Snack Shack, Mississippi

Photography
2-D, 18" x 14"

Vincent Preteroti

Florence, SC



Icarus Ascendant

Mixed Media Watercolor, Ink, Charcoal, Gold Leaf
2-D, 26" x 20"

Quincy Pugh

Blythewood, SC



See No Evil

Oil/Acrylic
2-D, 48" x 60"

Leeann Rae

Orlando, FL



The Death of the Maiden

Charcoal and soft pastel
2-D, 120" x 58"

Fred D. Reaves

Hazel, KY



The Grandfather Tree of Monmouthshire Woods

Photography/Digital Illustration
2-D, 45" x 30"

ReCaps Art - By Mike Valle

Jamestown, NC



Soup!

Bottle Caps on wood
2-D, 48" x 29"

Tim Reid

Winter Park, FL



Ten Thousand Memories of You

Handmade, recycled paper from my late wife's towels and my clothes, empty cosmetics.
3-D, Dimensions variable

Adrian Rhodes

Hartsville, SC



Never Mind All That

Embroidered Lithograph
2-D, 40" x 32"

Bri'Anna J. Richards

Port Wentworth, GA

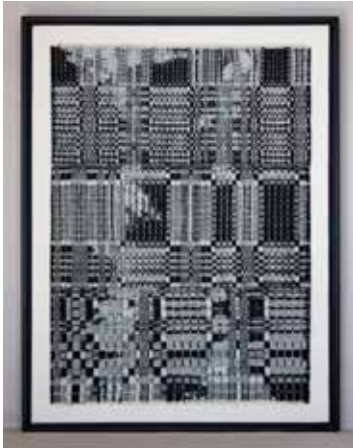


Phase Of Woman

Cotton & Tulle Fabric
2-D, 48" x 48"

Kelly Riek

Lake Junaluska, NC



Series Three, No. 2

Linen, Wool

2-D, 24" x 18"

Jeffrey Rinehart

New Orleans, LA



Do you know God?

Acrylic on Birch Panel

2-D, 30" x 22"

Daniel Ringelberg

Sanford, FL



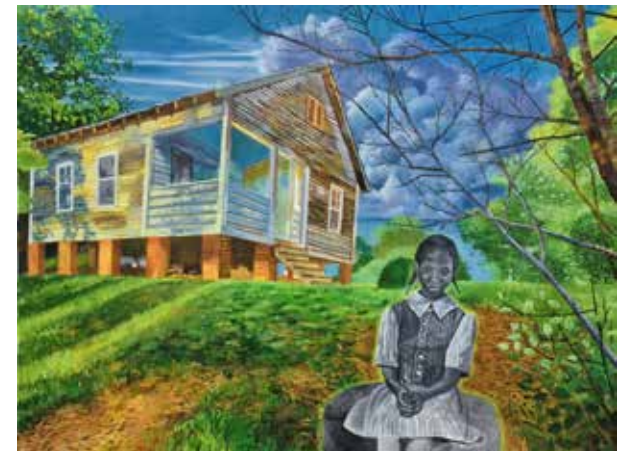
Maude Adams 1902

Acrylic, chalk, charcoal on canvas

2-D, 48" x 30"

Joe Roache

Tallahassee, FL



Nina

Oil on Canvas

2-D, 24" x 30"

Ellie Marie Rose

Columbia, SC



Rambo Cupid

Oil on wood panel
2-D, 64" x 79"

Seth Rouser

Rock Hill, SC



A Simple Test

Mixed Media
2-D, 20" X 15"

Weldon Ryan

Palm Coast, FL



Shaman of Eastern Parkway

Oil on Canvas
2-D, 48" x 30"

Rial Rye

Atlanta, GA



Emote (in Lilac)

Wood, Cement, Pigmented Resin, Acrylic Paint
3-D, 48" x 30" x 8"

Luis Alvaro Sahagun

Asheville, NC



Lo Que Grita Mi Piel

beads, gorilla glue, wood, rope, caulk, charcoal, spray paint,
and found objects

3-D, 110" x 90" x 90"

Masáre

Johns Island, SC



"La Vie en Rose" (Edith Piaf)

Mixed Media: Rose petals, resin, acrylics, glass.

2-D, 49" x 37"

Nina Samuels

Savannah, GA



In Fluid Motion

Ceramics, Acrylic

3-D, 96" x 156" x 12"

Nick Satinover

Murfreesboro, TN



Pink Slip Fashioned Flag (for Lake City)

woodcut prints adhered to wall

2-D, 144" x 192"

Anika Ellison Savage

Naples, FL



Tangled Up In Blue

Acrylic on canvas

2-D, 56" x 57"

Carlita Scarboro-Vazquez

Atlanta, GA



Yellow No. 1

Digital Mixed Media

2-D, 19" x 19"

Noah Scalin

Richmond, VA



Pulse (Revisited)

Match burn and acrylic on wood panels, school desk, pencils, note cards

3-D, 92" x 70" x 24"

Casey Schachner

Savannah, GA



Lawn Chairs

kiln cast glass & aluminum chair frames

3-D, 36" x 48" x 36"

Kelsey Schissel

Asheville, NC



Spellbound

clay

3-D, 6" x 4 1/16" x 2"

James Schlett

Reston, VA



Sky Blue Santorini

Photography

2-D, 20" x 30"

Richard R. Schramm

Carrboro, NC



Witness, Drayton Hall, Charleston, SC

Digital photography

2-D, 10" x 20"

Aaron Alvic Schroeder

Lexington, KY



ViolinShip

Copper covered carved wood.

3-D, 28" x 10" x 25"

Kate Schultz

Charlotte, NC



Wild One

Acrylic, Mixed Media
2-D, 36" x 36"

Jane Lilan Schwantes

Columbia, SC



Congaree River Water Jar

Porcelain
3-D, 16" x 6" x 6"

Abby Schweinhart

Louisville, KY



The Stall

Oil Painting
2-D, 36" x 48"

Loren Schwerd

New Orleans, LA



Drift 2, front view

Wood, Rope, Found Objects
3-D, Dimensions Variable

Kelli N. Scott

Huntersville, NC



Rooted

Acrylic, Charcoal & Collage
2-D, 40" x 30"

Jennifer Scully-Thurston

Raleigh, NC



a quiet con, Äçtriv, Äçance

Dance Film Installation
2-D, Dimensions Variable

Peter T. Secker

Myrtle Beach, SC



ForGoT10 #3 in a series

Oil on Canvas
2-D, 36" x 48"

Nicole Seitz

Mount Pleasant, SC



God With Me

Oil
2-D, 16" x 12"

Jess Self

Decatur, GA



Crumble

Resin, Doilies

3-D, 70" x 36" x 36"

Chad Serhal

Hammond, LA



Faux Scuzz

Mixed Media, Collages

2-D, 96" x 108"

Emily Settles

Asheville, NC



CTRL

Oil paint

2-D, 30" x 22"

Isabel Shankle

Charlotte, NC



Universal

Oil pigments and willow bark

2-D, 30" x 24"

Rob Shaw

Columbia, SC



Harbor Breeze

Acrylic

2-D, 48" x 60"

Nate Sheaffer

Louisiana, LA



All We Need

Neon, Argon, aluminum, steel, slip ring rotor

3-D, 93" x 79" x 49"

Delaney MeSun Shin

Florence, SC



Saekdong Ogansaek: Cut From the Same Cloths

paper, India ink, silk, tulle, oil paint, encaustic wax, upholstery thread, ginkgo leaves

3-D, 120" x 288" x 180"

Candace Hackett Shively

Fayetteville, GA



F-words

Mixed media - Fiber Art

3-D, 40" x 39.5" x 3"

Mechele Shoneman

Kennesaw, GA



Pink Persephone

Oil Paint

2-D, 16" x 20"

Robert V. Shuler

Columbia, SC



Triumphant Rain

Oil

2-D, 36" x 36"

Sara Simmons

Huntersville, NC



Peeping Tom Cat

Acrylic paint on wood panel

2-D, 8" x 8"

Tanner Simon

Tampa, FL



Park

oil on canvas

3-D, Dimensions Variable

Julie Slattery

Asheville, NC



Cocoon

Cast Iron

3-D, 40" x 32" x 14"

Kristen van Diggelen Sloan

Rock Hill, SC



Ingressive Force

Oil on Canvas

2-D, 47" x 42"

Karel Sloane-Boekbinder

New Orleans, LA



Beauxtanicals 13

Multimedia (digital and acrylic)

2-D, 16" x 24"

Yana Slutskaya

Clayton, NC



Fruit and Flower Fantasy

Photography

2-D, 20" x 16"

Adrian Smith

Darlington, SC



Just Lookin' Out of the Window

Watercolor

2-D, 24" x 30"

Haley C. Smith

Myrtle Beach, SC



Lost in Delegation

Oil paint

2-D, 30" x 24"

Jennifer Elaine Smith

Central, SC



In Your Grasp

white chalk and marker on paper with an acrylic ground

2-D, 27" x 45"

Symphonii Smith-Kennedy

Hollywood, FL



Intramural Terrors

Oil paint

2-D, 48" x 36"

Laurie Smithwick

Charlotte, NC



Pilgrimage

Polycarbonate Plastic and Vinyl
3-D, 96" x 144" x 300"

Ada Smolen-Morton

Florence, SC



Caught Between my Teeth

underglaze and low fire glaze on stoneware
3-D, 15" x 11" x 13"

Vanessa Snyder

Peachtree City, GA



Magnolias, Nay, Orchids

Acrylic
2-D, 48" x 102"

Ericka Sobrack

Orlando, FL



Stale

Oil on Wood Panel
2-D, 14" x 22"

Natacha Villamia Sochat

Raleigh, NC



The Hand is the Mind - Face Tapestry IX

oil paint on canvas, tapestry fabric, yarn
2-D, 24" x 20"

Joanna Solid

Hartwell, GA



Round Forest

Preserved Moss on Painted Wood Frame
2-D, 23" Round

Carlos Solis

Kennesaw, GA



Elements of Joy

Oil on canvas
2-D, 48" x 60"

Yrang Song

Madison, AL



From Trivial Things

Brushes
3-D, 60" x 30" x 6"

Oscar Soto

Spartanburg, SC



The Burdens of Balance

laminated 2x4 lumber
3-D, 108" x 24" x 168"

Bryce Speed

Tuscaloosa, AL

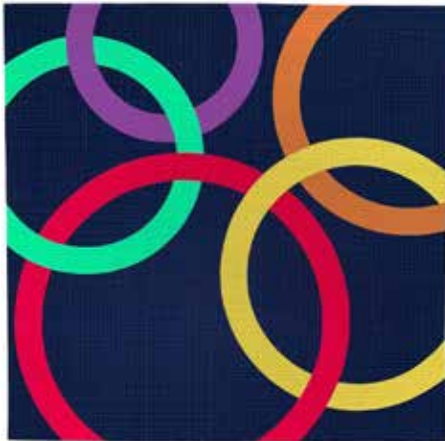


Ozone Heater

acrylic on canvas
2-D, 60" x 48"

Kelly Spell

Hixson, TN



Juggling Act

Quilted cotton fabric
2-D, 58" x 58"

Sarah Spillers

Joelton, TN



Musicians Corner

Acrylic and rhinestones on canvas
2-D, 30" x 40"

Rick Spivey

Surfside Beach, SC



The Trickster

Acrylic on canvas and paper
2-D, 72" x 48"

Alvin Staley

Orangeburg, SC



Dr. Kizzi Gibson with Hat

oil on linen
2-D, 20" x 16"

Bretta Staley

Orangeburg, SC

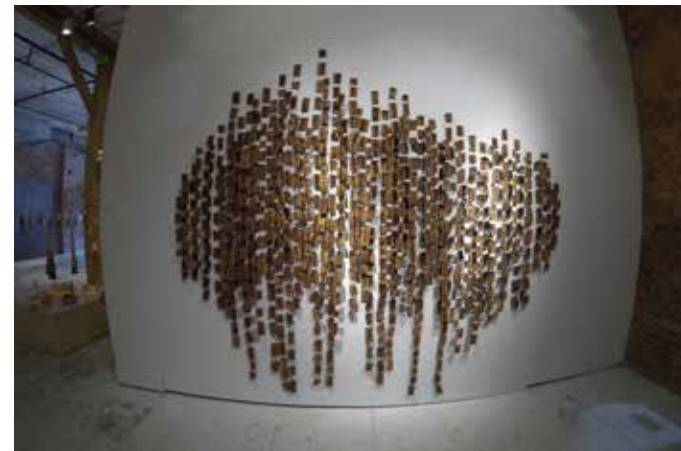


Soft Target No More!

Assemblage
3-D, 7'.5" x 48" x 96"

Gerardo Stecca

Savannah, GA



Spirogyra

Poinciana seed pods and copper wire.
3-D, 60" x 96" x 6"

Mariam Aziza Stephan

Greensboro, NC



Twins

India ink and water-based spray paint on various papers
2-D, 41 7/8" x 68"

Evan Stoler

Atlanta, GA



Monotony

Staples, duct tape on wood panel
2-D, 12" x 12"

Andrea Stubbs

Charleston, SC



Life's Fractured Fancy

Mixed media
2-D, 30" x 30"

Melissa Stutts

Charlotte, NC



Synchronicity

Encaustic + mixed media
2-D, 32" x 36"

Zach Suggs

Greenville, SC



Poe Mill Project

Photography Installation

2-D, (15) 20"x16", (1) 12"x18", (1) 20"x28"

Ingrid Swanson

Albemarle, NC



Reaching for Connection

Mixed Media

3-D, 96" x 30" x 48"

Lindsay Swan

Watkinsville, GA



Three Souls (Henki, Luonto, & Itsa)

ceramic sculpture

3-D, 72" x 25" x 30"

Janet Swigler

Columbia, SC



Nothing Stays the Same XIV: Seaglass

pieced and quilted cotton fabric

2-D, 74" x 71"

Fatemeh Tajaddod

Lexington, KY



Until Iran is Free

Ceramic, Human Hair, Decal Print, Video, Felt
3-D, 8" x 12" x 12"

Malu Tan

Charlotte, NC



When I Think of Home

Live cherry trees, moss, steel cable
3-D, 180" x 180" x 96"

Kelsey Tenney Art

Atlanta, GA



Skylit Rose

Oil
2-D, 36" x 24"

Laura Thompson

Harrisonburg, VA



Delicate Balance

Mixed Media
2-D, 36" x 24"

Ana Thompson

Evans, GA



Oconaluftee River View

Oil on canvas
2-D, 16" x 20"

Karin Thompson

Goldsboro, NC



Pick Your Level of Rust

paper
2-D, 36" x 24"

Thomas Thoune

Charlotte, NC



MRI #22

collage and paint on paper plate.
2-D, 52" X 23"

Spencer Tinkham

Norfolk, VA



"Hope" is the Thing with Feathers

Basswood, dogwood, electrical wire, roof flashing and oils
3-D, 45" x 18" x 6"

Melvin Toledo

Tucker, GA



The Fountain of Eternal Youth

Oil and mix media on aluminum panel
2-D, 48" x 48"

Derek Toomes

Greensboro, NC



Whispers in Code

Wood, PLA, and battery-powered Arduino mini w/ electronic motor
3-D, 11" x 11" x 3"

Alba Triana

Miami, FL



Delirious Fields—Nineteenth

Suspended spheres in variable electromagnetic fields and aluminum rods
3-D, 108" x 264" x 15"

Linda Turley

Clay City, KY



Alice's Room

Acrylic
2-D, 14" x 11"

Brenna Turner

Bentonville, AR



Emergence

Hand Built Ceramic

3-D, 36" x 144" x 36"

Sarah Turner

Bentonville, AR



Bathed In Light

Neon, Acrylic, Found Object

3-D, 29.5" x 25" x 60"

Gina Tyquiengco

Minneola, FL



Your Soul

Acrylic, oil, and 24k gold leaf on canvas (triptych)

2-D, 30" x 72"

Eniko Ujj

Pensacola, FL



L'Inconnu de la forêt (The Unknown of the Forest)

Pit-fired Ceramic

3-D, 48" x 120" x 12"

Nina Utruga

Arlington, VA



I see you

Watercolor
2-D, 23" x 30"

Martha Van Loan

Conway, SC



Dreams of a Clear Day

Acrylic Painting on Canvas
2-D, 34" x 40"

Irelia Varela Drake

Miami, FL

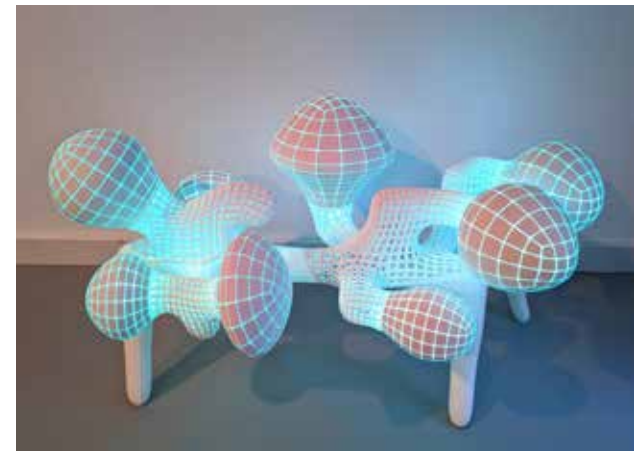


Eating Grapes

Painting
2-D, 36" x 28"

Igor Vavrovsky

Marietta, GA



Bubble Tree

Plastic, Plaster, LED lights, 3D printing
3-D, 23" x 40" x 24"

Cristina M. Victor

Charleston, SC



Membrana

Remnants of previous textile & flag projects as well as Charleston textile artists.

3-D, 180" x 204" x 12"

Rebecca Waechter

Johns Island, SC



Mutation

Oil on Linen

2-D, 24" x 24"

Tina G. Vincent

Charlotte, NC



Chosen Village

Paper Mache Mixed Media

3-D, 48" x 20" x 23"

Sharon Walker

Atlanta, GA



Question of the Bloom

Mixed Media with Oil and Cold Wax

2-D, 36" x 48"

Donna Weathers

Greenville, SC



Dancing with Sage

Acrylic

2-D, 5" x 7"

Michael Webster

Spartanburg, SC



set it down right there

3D printed PLA, Thonet #18 Chair

3-D, 36" x 28" x 28"

Charlotte Wegrzynowski

Tuscaloosa, AL



Broken

Charcoal on paper

2-D, 36" x 27"

Tom Wegrzynowski

Tuscaloosa, AL



Judgement Day Lucky

Oil on canvas

2-D, 48" x 36"

Ian J. Welch

Brunson, SC



Crosscut (Log-pile)

Gel pen on handmade paper
2-D, 34" x 63"

Leslie Wentzell

Anderson, SC



Rumors Gather Like Crows

Ceramic with mixed media
3-D, 20" x 10" x 7"

Dammit Wesley

Charlotte, NC



Auntie's Day Off

Acrylic on canvas
2-D, 72" x 68"

Matt West

Swannanoa, NC



"Dirty Bird" Pigeon River/ Walters Dam

Concrete, tie wire, metal box spring components removed
from river
3-D, 48" x 60" x 120"

Joseph Wheeler

Birmingham, AL



Tokens of Faith that Preserve and Validate Me

Headboard, bedsheets, densite plaster, stuffed pigeon

3-D, 94" x 57" x 32"

Leah Wiedemer

DeLand, FL



Buskin' A Move

oil

2-D, 20" x 16"

Melissa Wilgis

Hampstead, NC



Crinoline, Butterfly and Vines

Silver Gelatin Photogram

2-D, 40" x 30"

Mary Royall Wilgis

Camden, SC



Girlhood is Wearing a Firefly Necklace

Oil on Canvas

2-D, 48" x 36"

Napoleon Wilkerson

Savannah, GA



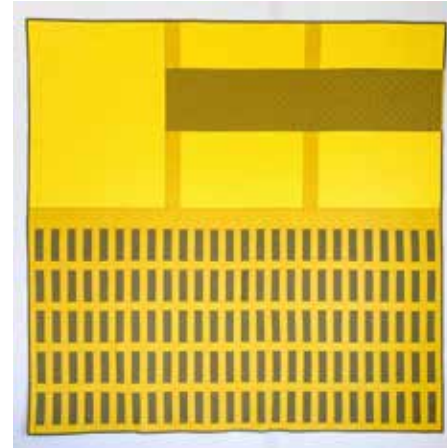
Triumphant

Watercolor

2-D, 24" x 18"

Michelle Wilkie

Cary, NC



Ford and Son

Textile

2-D, 60" x 65"

Gregory Wilkin

Columbia, SC



Crave, Melrose Heights, Columbia, SC

oil on panel

2-D, 14" x 18"

Olivia Williams

Birmingham, AL



Chameleon

Watercolor and colored pencil

2-D, 12" x 16"

JW Williams

Smyrna, TN



Edwin's Chair

Acrylic

2-D, 36" x 48"

Noah Williams

Alexandria, VA



Roots and Rhythm

Painting and mixed media

2-D, 36" x 48"

Gabriel Williams

Greenville, SC



To Preserve the Desecrated

Digital Chromogenic Print

2-D, 16" x 20"

Debbie Wilson

Travelers Rest, SC



Green Bead on a Journey

Mixed media/ sculptural

3-D, 7.5" x 21.5" x 7"

Brianna Wilson

McDonough, GA



The Gaze of a Flower

Acrylic paint
2-D, 48" x 36"

Ozon Wilson

West Columbia, SC



The White

Digital Art
2-D, 24" x 36"

Jenny Windsor

Virginia Beach, VA



The Swan

charcoal
2-D, 24" x 18"

Mike Wirth

Charlotte, NC



Rimon: The Cosmogranate

Interactive Light Sculpture
3-D, 114" x 144" x 144"

David Wischer

Lexington, KY



A Lethal Dose of Nostalgia

screen print on magazine pages, baseball cards, and post-cards, acrylic paint on found objects
3-D, 80" x 95" x 24"

Kyle Worthy

Charlotte, NC



Oxford Gothic

Photography
2-D, 30" x 24"

Brandon Woods

Knoxville, TN



Cordyline

Acrylic on two dimensional panels
2-D, 64" x 69"

Cecil Ybanez

Richwood, WV

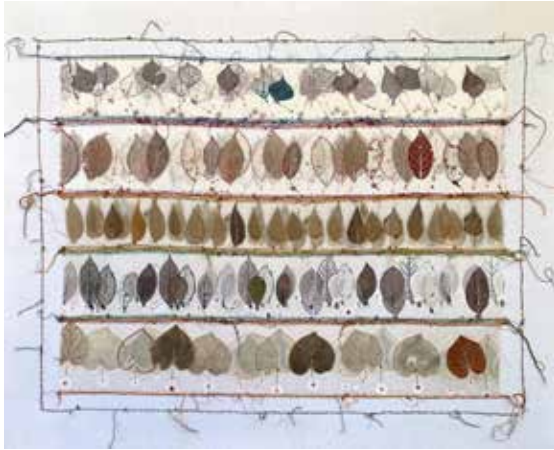


Monochrome Rococo

Mixed Media - Polymer Clay, Wax Candles, Found Iron
Candelabra
3-D, 24" x 20" x 20"

Rebecca Yeomans

Wilmington, NC



Groovy Leaves

Botanical printed leaves on silk broadcloth, vintage French linen bedsheet, cotton and silk thread

2-D, 34 1/4" x 42 3/4"

Heidi Zenisek

Greensboro, NC



Lust(rous)

Dichroic film, glass, LED

3-D, 37" x 18" x 18"

Olga Yukhno

Columbia, SC



In Bloom

Mosaics

3-D, 84" x 19" x 17"

Briana Zierman-Felix

Huntsville, AL



Show You the Way

spray paint, acrylic paint, and oil paint on canvas

2-D, 36" x 48"

Angela Hughes Zokan

Columbia, SC



Dichotomy of Marriage

Collage

2-D, 26" x 48"

Karl Zurflüh

Charleston, SC



Transfer of Information 003 (Diptych)

Charcoal, Acrylic, Latex & Aerosol on Linen & Canvas

2-D, 36" x 36"

Lauren Adams

This series embodies the exploration of the marks our bodies leave after we wake from rest. Nocturnal landscapes, created by a loved one's body imprinted into their bed, are remnants of his/her journey into the inner worlds. Some may leave a frenzied mountainscape from an active slumber, while others may leave rolling hills from a peaceful nocturnal recharge. I have asked people I love to send me a snapshot of their own nocturnal landscapes. From these, I have created an homage to the amazing worlds we are part of; the traces of which are left for us in the physical realm. This particular piece is a personal nocturnal landscape, or a self portrait of sorts. Movement of the spring breeze is embodied in the landscape that the sheet has created. The turndown of the bed represents the new beginning of the day or season. The waves and cliffs on the left of the piece and the forward movement across to the right create a transformation of the remnants of a nocturnal landscape.

Adewale Adenle

"Paradigm Shift I" employs the duality of pictorial spaces to unmask salient socio-political developments in my country of birth, Nigeria, as they connect to occurrences in my adopted country, the United States. While positioning a recognized and crumpled iconography (U.S. Dollar bill) that allures at the fore, the jarring visual din/pipes penetrating the pictorial space expresses my personal energetic response and aversion to politics/policies that corrode humane considerations. The pipes also serve as conduits to veiled realities hitherto masked by norms and familiar construct. Because of the saturated color in the back plane, the space moves throughout the piece in a manner that maintains the viewer's visual experience. As the underlying message connects with the popular aesthetics and formal elements in the front, the back to front formal integration becomes a discourse in perpetuity - arousing our consciousness toward the socio-political narratives that impact our living.

Margaret Agner

"Beetle Brow" is a silk wall hanging painted with dye and outlined with pigment for the cut and shaped edges. Insect imagery was the topic of my one-person exhibition last month at the Georgia State Botanical Garden, planned

to accompany the Garden's annual Insectival. This piece continues the lateral symmetry theme, and shows my search for likely insects to form a stern face, in the manner of some insects who use eye spots as camouflage.

I started with ice-dyed 10 mm silk habutae, folded and scrubbed into the fabric a toned underpainting, then brushed on colors and patterns and calligraphed the linear parts, all with MX fiber-reactive dye.

Amy Aiken

This image celebrates the beauty that exists around us every day.

I left this magnolia undisturbed when I photographed it - I did not pick or move or arrange it. Then, by removing all context, color, and scale in the presentation, I allow the flower to reveal its character more clearly. The shape, texture, and personality of this common, yet extraordinary, flower is on full display.

I primarily make photos in my neighborhood using macro and telephoto lenses. It is only when I slow down and look carefully that I can start to see the intricacies of texture, or the way a petal is curling, or the differences between individual flowers.

So often, it is the loudest and most powerful that get our attention. The fleeting beauty of flowers reveals a different kind of power. The allure of the flowers does not force; it invites. It calls out from its small space, beckoning me to pause. As my pace slows, as my mind returns to the present moment, I start to take notice, and give thanks.

Miyuki Akai Cook

Vaquita, the world's rarest marine mammal, is on the edge of extinction. Vaquita and Totoaba both live only in the northern Gulf of California. Because Totoaba's swim bladder is a rare delicacy in China, poaching threatens the Totoaba population just like Vaquita. The swim bladder is so expensive, that it's called Cocaine of the Sea.

Akintayo Akintobi

"Ethos" delves into the intricate realms of familial minds, psyches, and perceptions. I deftly employ the symbolism

of the Rubik's Cube and dice to narrate the tale of society's fundamental unit.

The male psyche mirrors a Rubik's Cube, illustrating a nuanced approach to life. Marked by acumen, intellect, patience, and a penchant for problem-solving, he occasionally poses as an enigma, demanding patience and discernment. The female psyche, embodied as a die, signifies an engagement with chance - a fearless embrace of outcomes. Some days she emerges victorious, while others witness her setbacks. Multifaceted and unpredictable, she navigates challenges through daring gambits. The children, with minds as diverse as the colors of a palette, reflect a mosaic of familial echoes. The daughter inherits predominant traits from the mother, with subtle imprints of the father, while the son embodies the father's essence, interwoven with traces of the mother.

Victoria DeAngelis Alger

The Friendfield Village church at Hobcaw Barony holds a special place card in the history of African Americans on the Waccamaw Neck of Coastal South Carolina. Friendfield Village was a slave village during the time when indigo and rice production flourished in the region. In the early 1900's descendants of slaves still resided at the village and worshipped at this historic chapel built in 1890 to replace an earlier structure.

My painting was created to offer the viewer a chance for their own interpretation; comfort at the sunrise or solace at the sunset. Either way, the village residents took refuge within those chapel walls for much of their and their descendants' lifetimes.

Zaynab Alnassari

Iraq is the fifth largest oil producer in the world. Even with Iraq's oil reservoirs and income skyrocketing, not a single reconstruction plan has been launched for the Iraqi public.

Corruption Perceptions Index (CPI) analyzed the least and the most corrupt nations around the globe, and scored 180 countries. Denmark was placed at the top of the list with a score of 90/100, while Iraq stood in the 27th row, which should raise concerns.

The theme revolves around the poor living conditions in Iraq, such as poor maintenance, housing, conservation, and services. This is a 3ft oil barrel that contains many houses, neighborhoods, and streets; symbolically showing that Iraqi citizens are living on this abundance of oil, yet do not benefit from any of the revenues from the oil industries. It negatively impacts them, as the corrupt government and officials, and other parts of the world, would kill for their oil, not caring for those who live in that area.

Emma Altman

This drawing combines Greek and Roman mythology to construct a tale about morals.

In the left foreground, you find Diana, the Roman goddess of nature. Actaeon, a young hunter, was caught watching Diana bathe. Upon discovering him spying, Diana cursed him into becoming a deer. Subsequently, he was mauled and killed by his own hunting dogs.

On the right, daffodils are hidden away. These are the flowers Narcissus, a hunter from Greek mythology, became after burning to death because of his infatuation with his own reflection.

In this narrative piece, Diana wears Actaeon's horns as a warning. The presence of Narcissus's grave reveals that Actaeon's curse was not caused by his presence but by his intentionality in watching Diana bathe.

Cindy Altoro

The story written on her face speaks of hard work, family and the struggle to survive.

Humble and constant, the toil of the day-to-day builds strength in experience, demands respect and dares the world to deny its beauty. People and moments easily passed by or overlooked, have the ability to motivate and strengthen us if we take a moment to really see and appreciate them.

As an artist I find inspiration in stories like these and try to convey them in my paintings.

Matt Amante

This is a reactionary piece from feeling bombarded by political signage every couple of years. I don't find political signs to be particularly informative or persuasive. They seem more like a fulfillment of our own personal avatar, or way of establishing how to recognize others with like-minded views. Environmental policy has also always been my number one issue when looking at candidates, and the rise of corrugated plastic signs is alarming because of this. I have personally counted nearly 100 signs at a single intersection in my town. This sculpture is meant to be an ugly, and somewhat unavoidable, reminder to the repercussions of these short-time use items and their use. I hate to look at this large bail of political trash, but it reminds me that the number here is far less than I will pass on my 4 mile drive home from work during an election year.

All signs were donated by politicians or by people who used them, and it was expressed that they will be used as art material.

Jeff Amberg

This piece is part of an on-going series exploring human emotions, by using various aspects of nature to visually suggest something of the human-emotion experience. This particular image is about being in a deep, somewhat frozen state of mind as the eyes peer through the breaks of chaos.

Baba Seitu Amenwahsu

I create art in the painting medium that promotes spiritual healing, which is all at once meditative, transformative and evolutionary.

With the painting medium on canvas and paper, I use polyrhythmic, multi-colored, multi-patterned multi-dimensional layers of colors, human figures, African symbols and geometric shapes. The transparencies in my work are not overlays nor glazes. Each overlapping energy form is executed with changes in color tone and value at each intersecting spiritual form which are highly influenced by music, sacred geometry, meditation and visualization to express my understanding of the spirit world on an African Ancestral and Quantum level. This patterned aes-

thetic creates a visual music that creates a vibrational and rhythmic sensation in the eye of the viewer as well as to feed my own spiritual and emotional sensibility in music. I see, hear and feel colors, rhythms, patterns, textures, lines, symbols and shapes in my subconscious mind and spirit.

ANNAGRAM

"ONE TRICK PONY" delves into the complex dynamics of girlhood under the digital gaze. Centered around the character Chastity, portrayed by Anna Bowman, the performance was initially recorded on an empty stage using an iPhone and continues in an unending loop. Chastity remains trapped in a perpetual cycle of uncertainty, never certain whether the audience adores or despises her, much like the relentless quests for validation undertaken by social media influencers.

Young women who explore identity are looked down upon, and are never able to satisfy the social media voyeurs who would prefer to see them fail. In "ONE TRICK PONY" Huff and Bowman used their experiences of girlhood to uncover what it is like to come of age in a digital world.

Gary Anderson

This is a painting of my daughter and her wife. I am very proud of my children and love them dearly.

Tyson Andrews

In a world obsessed with the precision of the digital age, the Cracked Knot Clock stands as a reminder that time is a creature of cycles, seasons, growth, and decay. The clock is not just a tool to measure our days, but a symbol of life's beautiful, complex, and ultimately imperfect journey. Interpretations of the clock are to embrace the unpredictable nature of existence. It is to understand that time is not always a straight line, but often a tangle of moments and memories. It is to accept that in imperfection there is beauty and that sometimes the cracks in our world are where the truest form of light shines through. Secret compartments evoke a poetic and philosophical concept rather than a literal one. It suggests that there are moments in our lives that hold special meaning, which are not immediately apparent or accessible to everyone. So let the Cracked Knot Clock stand as a reminder that even in brokenness,

there is a story to be told. A story as timeless as time itself.

Daniela Arenas Designs

My love for botanical art was cultivated at an early age while I was growing up in Bogota, Colombia, and further developed when I moved to the United States at the age of seventeen to pursue my Bachelor's Degree in Studio Art at the College of Charleston. This collection came from an understanding of who I am, growing through pain and grief, and becoming the woman I always wanted to be proud of. My hope for impact when my artwork is encountered by the viewers, is to help them see that even through the pain and hurt there is always a light, that there is always something beautiful on the other side; to help brighten their world through my art and to help those gain a sense of purpose and hope.

Katie Aronat

Matisse described his cut-outs as drawing with scissors. I don't use scissors, but I do use a cutting machine to cut out materials that are arranged into abstract compositions.

My cut-outs begin in a digital playground of freestyle forms and color. As abstract components emerge on screen, a search for balance and hierarchy drives an iterative process.

Digital ideas are made real with the mechanical execution of cutting, coloring and gluing. As a color maximalist, my work features striking palettes, bringing energy into the cut-out compositions. Typically featuring overlapping silhouettes, my work aims to acknowledge and highlight those interesting spaces created in-between with vibrant colors and material dimension.

artbynadiao

Argus was the many-eyed protector of Io, a nymph whom Hera disguised as a cow, to hide her away from Zeus. Zeus sent Hermes to slay Argus and upon his sacrifice, Hera immortalized him in the tail of the peacock.

Another piece of many eyed mythos is the Bible's description of angels. Ophanim are described as having eyes covering their entire being and being terrifying to behold.

My painting is how I imagine Argus would look like. Or a

not so terrifying version of an accurately depicted angel, it really depends on what you believe in. In my version of either, the eyes are an amalgamation of many.

Kara Artman

In an age of machine mass production, where the human hand need not intervene to effect creation; what is it we leave behind and what do these remnants say about us?

As humans, we have always tended to collect, use and discard; the only things that change are the materials being disposed of and the volume of disposal. Utilizing bottles sourced from historic dumping grounds, I create new, boldly colorful versions; representations of our forefathers refuse. This work stands in testament to the ever present nature of the detritus we create and leave behind; it may be forgotten but it is not gone.

Kathlyn Avila

Creating ceramic sculptures is an important means for me to tell a story. The narratives I construct are a method of sharing a common thread of recognition in African American culture. Through symbolism, pattern, and adornment, it is essential for me to capture the beauty, mysticism, and resilience of people of color throughout the African diaspora.

"Sacred Voyage" is a visual spiritual narration. It is an ode for the upliftment of souls that have perished in the troubled waters of enslavement or the subjugation of persecution. I constantly research the meaning of symbols from around the world, especially the African diaspora. The symbols I have included in this piece are dried reeds, feathers, crystals, and cowry shells. African face painting will also give you visual clues as to what it represents according to the color. Many African tribes will paint their faces white to symbolize hope, purity, and light. It can also represent a call to the spirit world of their ancestors.

M. A. Bach

Inspired by a dryad (a tree spirit in Greek mythology), and my love of nature and trees, this figure has her roots firmly in the ground while she is reaching and moving in an uplifted way, her face to the sky. Her garb flows effortlessly from tree to fabric to the suggestion of wings.

The contrast of roots and wings adds to the meaning of the piece. She is growing from the knowledge of her past, firm in who she is. She uses this knowledge to transcend and rise out of her circumstances. I came across a saying, "humans have a root problem." Unlike trees, who must stay and adapt to wind and weather, we aren't forced to deal with our decisions and their consequences, often thinking the solution is to run away from them instead of staying and learning. Balance comes not from rising above but from learning to live somewhere in the middle, with the knowledge our increased perspective allows, both from looking back and moving forward. Living in the world while waiting on our wings to grow.

Christian Bailey

As we walk through this world many times we are alone, left only with the shadows and echos of what may have been or could be. Finding ourselves increasingly isolated, wanting to reach out, but fear of the rejection that could occur causes us to restrain and holdback. We begin to hear the distant echos of Love. Yet it never stays and we find ourselves slowly disappearing. Little bits of what we once were, wasted away, lost forever to time.

To be loved is to be seen, to be more than just a shadow lost in the noon time sun.

Lucy Bailey

"Of Breath and Being" is part of a larger series of work created from vintage children's gowns. It speaks to the centering strength of our breath to establish identity and develop equanimity. Natural elements are interwoven to honor the role nature can play in our childhood as our breath becomes not just life's force, but the power beneath our words. Repetitive hash-marks suggest that this growth continues throughout our lives. Each piece in this series also retains an echo of the child who once embodied it.

Gail Baillargeon

Cambium... the stem cells of the Flora world!

I came across this word, and was fascinated when I looked it up by its likeness to the human stem cell and its ability to naturally rush to heal.

It is the layer of tissue in plants that provides the needed cells for growth. Cambium encourages the thickening of the plant by cell division. It encourages the growth of the stems and the root system.

They are also the cells that are responsible for healing. If damage is done to any surface of the plant, cambium will rapidly form tissue to protect the damaged surface.

I have used branches that I came across in my travels to interpret the cambium tissue, and to illustrate the connectivity within all living things.

Silas Baker

I enjoy working with light textures and vibrant colors in my paintings. I also heavily incorporate pieces of letter structures and elements from traditional graffiti art into my work to create abstract shapes and layered movements with arrows, 3D dimensions, bubbles and other things. My medium of choice is acrylic and spray paint.

Hannah Banciella

Communing with Poppies

My poor darling, where does it hurt?

You slump amid slim red
bodies in buttery bloom.

Presumably abandoned on the wait list-
though not through any malice.

Yet, still another unmarked dagger stains your silk gown.

A persistent weed in a communal feeding
of pink porcelain-topped ire.

The malignancy grapples behind sewn lips.

Dwell in the glass doorway, consider
the rosy clover that fills your shoes. It will soften.

Your strength will cocoon with me in the evening garden,
and rage a quiet death.

Karey Bancroft

This piece is a culmination of my backyard garden and the local farmers market in the summer of 2023. The Dahlias were at a peak, the Hydrangeas newly pressed, the Ferns painted. The Honeysuckle, Green Pods and Blackberries were from my favorite farmers market.

After exposing this photograph on Polaroid film, I selectively hand-colored with pastels, and embellished with gold acrylic paint. Showcasing the beauty of local botanicals is my dream career in this phase of my life.

Sarah Bargerstock

My work depicts self-representational women in dream-like settings, symbolically interacting with the world around them, to describe my memories and the emotions held within them. My goal is not to convey my past plainly, but to revisit and contemplate moments long gone with a recognition for the fragility of memory and the human psyche.

"I'm Almost There" is a surreal, figurative narrative between a woman and a crow. This scene is ambiguous and serene with a sense of flexibility that doesn't ask for a resolution; suggesting that the story is open to interpretation and continuation. This malleability is emblematic of the way that remembrance functions throughout our lives, while also allowing for a more universal connection to the imagery. Ultimately, this painting serves as a form of psychological and emotional release from an unreconciled and guarded past that I wish to honor and understand further through my process of artmaking.

William Barton III

This composition of HBCU players was inspired by the realization of seeing the same few Division I universities atop the sports leaderboards, specifically college football. Ironically the abundance of African American talent plays a vital part in these schools' success. In this precarious climate, we're in, it's time the influence and power we have is properly acknowledged and is used to improve our communities and place in society. We don't have to attend Alabama, Clemson, or any Division I University to reach the pinnacle of our particular sport. In fact, these schools need our talents to be successful more than we need what they offer (even when it's not framed that way.)

For example, these forty-five men made it to the pinnacle of their sport by attending HBCUs, some of which were only accepted by these particular schools.

Marcos Bary

My goal is to challenge the limits of reality and activate the limits of human cognition. As viewers engage with my pieces, they become active participants. The interplay of light, space and movement creates an environment where imagination and reality converge.

Through my pieces, I take advantage of the interconnection of human perception and artistic creation. The human eye, instrument of sensation, is a mediator in the process of experiencing my art. With great precision, I manipulate geometric patterns, lines, colors and even textures that oscillate between static and movement. With these visual elements, I create an illusion of dynamic movement.

As technology continues to advance, and as our understanding of perception deepens, my work presents itself as a bridge between tradition and innovation; a tribute to art's limitless ability to challenge the senses.

Heather Baumbach

Themes of labor and domestic organization circle this ongoing installation. Each chain of hand-dyed cotton twine, (currently more than 23 miles) was completed while multi-tasking; watching a movie with family, in a hospital waiting room, during zoom meetings. The work illustrates the paradoxical desire to be domestic and simultaneously outside of the domestic. Through the juxtaposition of sculpture, a practice of art that was once one of the most exclusionary to women, and the single crochet, the most mundane and easiest beginning stitch to learn, the work exists in a liminal space of continual accumulation and obsessiveness. Each independent length of chainstitch represents an interruption, a setting down of the work with some pieces stretching for yards and others merely inches long. It brings a physicality and a demonstrated awareness to the unseen and too often uncompensated domestic labor of caretakers. The work is both an acknowledgment and a protest of its own existence.

Robert Bean

I created the painting "Look" as a critique on modern life, particularly on our relationship and dependence on media to form opinions versus creating our own worldview based on personal observation. The figure is so fixated and absorbed in reading Look magazine, that he is unable to perceive the danger from above. My process in creating narrative works is rooted in the surrealist spirit, working in an observational style and juxtaposing elements in incongruous ways. This juxtaposition of elements creates visual tension using absurdity and humor mixed with a sense of impending doom.

Brett Beasley

An alarming percentage of humanity live with a medically diagnosed chronic disease. Many times, people put up a facade of normality and hide behind this mask of denial. My sculptures reference the damage a disease causes internally, while exhibiting a rigid exterior structure. The coil built framework is cloaked in a metallic bronze glaze to imply strength and integrity. Conversely, the interior geometric shapes erupt with a volcanic and reactive glaze suggestive of illness. The vulnerability of a structure, whether it be the human body or a work of art can be an opportunity to express empathy and communication.

Janel Bendis

This quilt was created with a pile of left over fabric scraps.

I picked up two pieces of fabric and sewed them together. Then, another piece and another. In that moment, my creative energy started flowing, the scraps were playing well together. I was in the zone. For the first time in a long time, the vision in my head actually matched what I was sewing. Sometimes you have a quilt that comes together so easy and takes you to a place of joy and happiness. This is what I call, "My Happy Place!"

Sarah Bentley

I started this after a televised briefing where then President Trump stated:

"I see the disinfectant that knocks [Covid-19] out in a minute, one minute. And is there a way we can do something like that by injection inside or almost a cleaning? As you

see, it gets in the lungs, it does a tremendous number on the lungs, so it would be interesting to check that." -April 23rd, 2020

He was serious.

He had some of the best epidemiologists and infectious disease experts advising him and briefing him on a daily basis, some of whom were appointed by his own administration. He then disregarded their advice and even contradicted the recommended best practices for dealing with a pandemic. His anti-science approach led to his followers ignoring basic advice from the CDC and the WHO.

He runs again this year, and I can't help but fear how many more people he'll get killed through his willful ignorance and desperation to ignore his own advisors, in order to feel like the smartest man in the room.

Emily Berger

My Mom was an English teacher, and is still a voracious reader. She instilled the same qualities in me, and I fondly remember being gifted a book of Greek Mythology that we used to read together when I was young. I was such a fan of the Pegasus story, that I insisted my Father attach make-shift wings to my Barbie horse. As an engineer, he happily complied. Pegasus was born from the blood of Medusa's neck after being slain by Perseus. An oft misunderstood figure, Medusa has found new representation as a strong female icon; her offspring as a symbol of creative inspiration, strength, and virtue. When my Mother was diagnosed with cancer this year, and hospitalized for over a month, I spent many a night reading to her just as she had for me so many times in the past. After she made a remarkable recovery and was released, I set to work hand-carving this block, often reminded of her determination and grace. Her indomitable spirit is captured in the Latin text: For the Brave, Nothing is Too Difficult.

Sukenya Best

This is the first time I explored painting on both the frame and canvas. During a family occasion, my beautiful cousin was shining in the sunset. The light illuminated her Victorian style sweater as she held onto a vintage magnifying glass. I enjoyed seeing the contrast of her

modern accessories (watch, earrings, nails, sunglasses) with her overall classical look. The positions of her hands and facial expression show her background in modeling. While the blue, green, and purple colors richly set up the background.

The magnifying glass is being used to read a specific biblical scripture. In keeping with the idea of using this object to search for clues, it's from Psalm 34:4. It reads, "I sought the Lord, and he answered me; he delivered me from all my fears."

Truly a moment of fearlessness.

Lynn Monet Bevino

Trauma has the effect of separating, of rending parts of a life, and a psyche, into scattered, seemingly unrelated bits. The circle is an ancient symbol of the whole. Of feminine power. Sacred completeness. The traumatized brain often has difficulty seeing the whole. Life is defined by powerful, painful chapters; events that dominate the memory and interfere with being grounded in the present. "Chapters..." is an exercise in grounding. The physicality of tearing each individual piece of paper. The slow dripping of sweet-scented warm beeswax. Nestling each separate circle into embraces with the others. Like the leaves of an infinite book holding iteration after iteration of defining moments, the disparate pieces of a life can be reintegrated, sewn back together, held in a gentle yet strong container, and tell the beautiful story of the whole.

Debanjana Bhattacharjee

As a plein air artist in Myrtle Beach, South Carolina, the beach, and the low country marsh, have been the subjects of choice in my paintings. But as I travelled to inland South Carolina, I was mesmerized by the beauty and the vastness of the cotton fields. I am from Mumbai, the capital of Maharashtra, India. Maharashtra is the second largest producer of cotton in India, but while growing up, I was never able to see a cotton field, even though I used to wear cotton dresses. I knew I had to paint the joy I felt seeing the massive field. The painting is an intentional triptych to depict those wide white cotton fields of South Carolina. The flock of birds that were soaring above was a beautiful coincidence, reminding me of my own migration

from Mumbai. After all, as human beings, don't we look for connections to home?

Kristy Bishop

Harvest Avocado as a title comes from the two most popular colors from 1970s decor, Harvest Gold and Avocado. These earthy tones and the revival in craft become popular due to the start of the environmental movement. Today, 50 years later, we find ourselves in the midst of a climate crisis that urgently needs to be addressed.

The inkle woven patterned bands criss-cross and grow in an organic way. Humans are interwoven with the planet's ecosystems, intricately connected to the delicate balance of nature. Just as the threads of my compositions intersect and evolve, our lives are intricately tied to the health of the Earth's ecosystems.

By merging tradition with contemporary influences and addressing the pressing climate crisis, my art serves as a reflection of our times, prompting awareness and dialogue about the need for action in a world where the environment is in crisis.

Annie Blazejack & Geddes Levenson

This painting depicts a pair of giant Florida panther eyes projected onto a pile of books. As long-time lovers of the Everglades, we've been looking out for Florida panthers since childhood. We've followed a lifetime of news stories about dwindling numbers, tracking collars, repopulation efforts, panthers killed by automobiles, etc. Of course we've never seen a Florida panther in the wild - they are almost mythical creatures. But they're vital to our collective imagination of the Everglades ecosystem.

The work is installed with a flood preparedness system. Sea level rise caught you off guard? Water intrusion into the gallery? Pull the rope to raise the painting before you flee. Ironically, the painting is perhaps better prepared for sea level rise than the panther it depicts.

Cameron Bliss

Two girls are in a room filled with books and oddities, pondering and studying the mysteries of the universe. This was me as a young girl, with my bed piled high with so

many books that my mother promised I was sure to stunt my growth. The plants and animals appear to belong in the room just as easily as the girls, as though this might have something to do with the answers that they seek.

Ava Bock

Created out of more than 80 distinct hand-cast disks made of various resins, inks, and micas, "As I Live and Breathe" is a vibrant, full-sized look into my own personal mindfulness map. Each day I would check in with myself at various times to see how I was feeling. I then tracked how my mood and state of being shifted throughout the day, and started to capture those feelings in each piece as I created them. Each color has a distinct meaning to help you decode the story behind each moment. Those colors are:

Blue - Peace

Green - Harmony

Yellow - Energy

Orange - Passion

Red - Motivation

Purple - Inspiration

Lisa Bone

I like to laugh and I want to bring a smile to peoples' faces that view my art. These characters each have their own personalities.

They have been hand built and/or sculpted and have multiple glaze firings with the last being Raku firing. Raku firing is a extreme temperature change firing that involves the piece being removed from a gas kiln and placed into a waiting container filled with combustible materials. These materials catch fire and the lid is applied to trap the smoke and flames inside. This creates its own atmosphere where some colors will develop flashes of metallic color if the glaze is appropriate, and because of the rapid cooling, the glaze cracks and smoke penetrates the clay giving the signature black glaze lines. I feel It adds another element to the pieces.

I have been playing with clay for 40 years on and off, and I experiment with as many types of firing processes as I can. I love to learn and share my love of clay with anyone who will listen!

Emily Booker

We often think of stone as static, unyielding, and unchanging. It is, and it is not. Over time stone will erode, change shape, reveal hidden secrets, and even transform into entirely new structures. None of these changes happen spontaneously; they are the result of external forces interacting with each rock. Heat, pressure, gravity, wind, and water will all leave their impact on stone; and no one piece will undergo the same journey as another. In this way, people are a lot like rocks. We are constantly interacting with each other, abrading, smoothing, and chipping away at one another, with every interaction leaving its own unique mark.

"Moving Through the World with Eyes Half Closed" explores the moment before conscious awareness that everyone around us has lives just as complex and intricate as our own. The golden line in each rock highlights one individual's journey through this tapestry of interactions, with each intersecting thread on its own path.

Sterling Bowen

I have always been drawn to abstraction, for its singular ability to inhabit a space that foregrounds contemplation, which is an approach to life that is of immense value. The title of the work, "Life's Meaning is Enriched by its Fleeting and Transient Nature" calls the viewer's attention to the value of experience. The object-making part of my practice is centered on automatic drawing utilizing interconnected cubes. This project is an extension of that process onto the wall; the compositions are not pre-planned and I treat the individual cubes as proxies for brush strokes or mark-making. The work is temporary, only existing for the duration of each exhibit. The simultaneous "everywhere and nowhere" energy of the installations seems authentic for me and the era in which I find myself. The cube has several layers of significance for me that include representation of early, Modernist ideas of nonrepresentational painting which foreground contemplation.

Avery Bradley

An object becomes a thing when it can no longer serve its intended function: a rusty tool or a bent wheel. But that is not the end of its lifespan - that is when it has the most potential.

"Rusted Tapestry" demonstrates how these "things" can become something monumental, perhaps a monument of their own. Once bound by gravity, we encounter a different relationship to these "things" now that they are suspended above our heads, engaging the body at an immense scale.

The scraps, anything from a welding wrench to a school bus side mirror to parts still unidentified, become a textile of sorts. Or maybe an archeological dig, the scraps like bones now unearthed from their previously grounded state.

The work is fully constructed from scrap metal found by traveling through rural middle Tennessee. Among the ten strands, there is hidden an abstract map of where the metal was gathered, with each pulley or hook marking a significant location.

Ansleigh Britain

This work, titled "Room for Improvement," was created during my junior year of college, at a time when my self-worth was greatly intertwined with my academic achievements and external validation.

I have many memories from this period of my undergraduate experience, struggling artistically due to my objective to receive recognition and praise from my peers and professors. When I did not receive that praise, I would be incredibly harsh on myself and put harmful pressure on my creative expression.

The creation of this work was a therapeutic experience; utilizing over 20,000 classroom reward stickers, I spent 60 hours repeating the same action of peeling and placing stickers until I had a self-portrait that was both visually and conceptually made up entirely out of praise.

This piece represents how stifling academic perfectionism

and the need for external praise can be, as well as taking that power back and finding that validation within myself.

Jeremy R. Brooks

"Crossed Swords (Condoms)" was titled to reference the factory mark of Meissen porcelain and a sexual act where two men touch their penises together (frottage). The form of the work is inspired by condoms which were created through crocheting colored porcelain. This piece is part of a larger body of work titled "Kink" that explores aspects of sexual identity. Kink is used as a double entendre: to make something bend or twist and to indicate a bend in one's sexual behavior. My goal is to create artwork that contributes to the visibility and diverse perspectives within the LGBTQ+ community, while vocalizing my own identity and sensibilities as a gay man.

Lizzie Brown

"He's Not Through With Me Yet" is a depiction of a woman who represents a work in progress. We are all unfinished creations; so in this piece is a glimpse of completed parts of a woman the areas in color, in contrast with the parts of her that are undone or just beginning to develop painted in grayscale. It's reflective of the beauty of evolving and the peace one has once they embrace the sometimes messy, but necessary journey of self discovery and growth. The use of the incomplete circle or shape motif is used to further express the fullness of who she is has not yet manifested.

Tripp Brown

In recent years, I have been troubled with a sense of identity. I have never felt qualified enough to deem myself an artist, yet I have poured my whole life into creating work. The vision of who I am becomes hazy when I try to apply labels of any sort to myself. Though degrading thoughts diminish my self-confidence, there has always been a gleam of light. There is no way to conquer these thoughts, however, they can be trumped. Surrounded by darkness, the light represents an optimistic mindset that gives the subject a form, identity, and a hint of clarity.

S. Ross Browne

"The Coronation" is a painting that explores the intersection of modernity, monarchy, culture, class and coloniza-

tion. "The Coronation" posits discourse about the hegemony of one culture over another while sharing aspects of that culture. I use both subtle and overt symbolism to give reference to intelligence (in the guise of the corvids/ravens), and sovereignty (in the form of bleeding jewels on the Globus Cruciger or Sovereign's Orb) that also represents the mining of the cultural and natural resources of Africa among other resource rich former colonies. The leather jacket and patches on my Ethiopian model symbolizes a cross cultural rebellious modernity in place of the armor that often adorns my subjects, while the pose itself amplifies the defiance of the image and the dichotomy of a woman of Africa having the temerity to hold the sacred Orb. The Irony, is that neither this particular Orb nor the crown jewels itself would exist were it not for the pilfering of African resources.

Mollie Brownlow

My source of inspiration is nature, the human figure and the landscape. I'm not interested in representational forms, but abstract forms inspired by a shell or a figure or a mountain. Carving wood or stone is intuitive to me. As shapes, lines and colors start to appear, life also starts to appear. The physical act of carving can be exhausting, but also spiritual, especially in the final sanding and polishing. Gaia became a reclining figure as I carved. I thought of Gaia, the Greek goddess of earth, the mother of all life. We are all connected to the earth.

Aimee Bruce HIGHONYOURSUPPLY

Teenagers trespass into a condemned home containing traces of the past. The purpose; to partake in illegal activities and loiter. In the haze of the unexplainable, an unknown figure lingers. Was there someone there? Or was it residual energy of someone who once existed?

This scene was inspired by many journeys with my high school friends, exploring the abandoned houses in southern Virginia. We had a handful of experiences that couldn't be explained. It was always curious during the various retellings from the group, people would either exaggerate or minimize the details. The memories that are so vividly burned into our minds can be misremembered or distorted through the lens of others retelling the experience over the passage of time. Did this scene actually

happen? or is it just a figment of my memory?

Angie Bryant

Dancing Poppies is painted with alcohol inks, which dry quickly and permanently; because they're transparent, they work perfectly with my style of art. This painting is created on Masonite. Using compressed air, I crafted these exquisite flowers, striving to bring depth to each one through the delicate layers of her petals and the bleeding of colors from the flowers' centers. After completion, this piece was sealed with UV stabilizing spray and epoxy resin.

Van Bunch

An outdoor, snowy winter scene of an abandoned old horse-drawn supply wagon.

Sally Bunting

While exploring the use of acrylic mediums on canvas, I breakdown the stigmas that surround disabilities through unity, color, and form. The minnows range in color, size, and shape. They swim in an upward motion to represent Down syndrome which has been nicknamed "Up" syndrome for the positivity it brings to many lives.

JB Burke

This work explores identity and gender politics as filtered through the lens of popular culture. The media we eagerly consumed as young people, and continue to consume throughout our adult lives, has unequivocally influenced how we see ourselves. Ageism, sexism and body image converge to reveal an inner desire to maintain the impossible reflection we see from our smart phone, tablet, television or movie screen.

Richlin Burnett-Ryan

Her strength and personality shine through all the pain hovering beneath the surface, as she basks in the glory of the sun, reflecting all its rays. In the same way, she was hiding behind an armor of jokes and smiles on a difficult day. Heavy with emotions, she fought to keep it all together. Sydney, my niece, reminds me of myself in some ways. However, Sydney has almost no boundary to her expressions of vitality. Her sense of freedom is what I admire most - an African American Haitian Guyanese

young woman from California. I was lucky to photograph her with my cell phone at one of the saddest moments in her life, a day after she lost her mother after a two-year battle with stomach cancer. She posed in the shadow of the Golden Gate Bridge on a frigid, brilliantly bright day. The wind briskly wallowed through her curly afro. With that familiar smile on her face, at that moment, her grief disappeared, and her essence shined through.

Aly Byrnes

This piece belongs to a series exploring a sense of persistent loneliness and alienation. The figure's attempt to reacclimate into society is demonstrated by her interactions with an animal rather than another human in order to suggest a fundamental difference between the two; as such communication and understanding feels impossible. In this particular piece, the figure has found the motivation to escape isolation and the depths of loneliness, and approaches the aggressive tiger as if she will 'tame the beast' that scares her.

The flower motif along the background also plays into the purpose of the painting. When viewed with the rest of the series the flowers depict the ever present sense of loneliness; at first being only a part of the background, but growing to consume the composition. Yet, even when viewing the paintings individually, the flowers hold purpose. Tiger lilies were chosen for their meanings related to courage to represent the figure's newfound motivation.

Teresa Cabello

My purpose with this artwork is to highlight the innate nature of the human being, considering it as an absolute end and not as a means to engage in a political, scientific, or technological issue. It is basically about how artificial intelligence, gender ideology and immigration policies underestimate our integrity. I use a figure sculpture of newborn human feet to emphasize that we exist and demand respect.

Geoff Calabrese

When building a more realistic face pot, I strive to find balance between sculpture and functionality. I finish the face and the shape of the jug at the same time, and then add the spout and handle, trying to create a harmony

between form and function.

"The Face Jug Head," 2022, uses the history of the traditional ugly face jug from the southeastern United States as inspiration. The head was sculpted using traditional figurative sculpture building techniques, but still functions as a vessel. Attention was given to anatomical proportion when sculpting the head, as well as the functionality of the pot itself. Weight, functionality, color, and aesthetics were equally considered.

Lydia Campbell

I'm interested in how environment and personal identity can inform each other and grow from one another. Working from photographs I take, I document my findings around capturing the idea of home, and the identities that reveal themselves. The act of creating art is a processing tool I use to reflect and celebrate my discoveries, which allows me to release them once they've been internally transformed.

For this piece, I worked from a picture taken while living in Kalispell, MT. Driving past a favorite bar/casino/rodeo arena in Columbia Falls, The Blue Moon, I was struck by the story of the truck and its passengers in front of me. This was the perfect image to sum up the experience of northwestern Montana. All of the main players were present - big sky, the cowboy hat, an old patinaed truck and the bleakness of a cold day. Working on this piece gave me the opportunity to reminisce on my time spent there, and how the location shaped me.

Mike Cannata

Everything manmade will eventually wither away. While recycling clay, I find myself enamored by the process. It reminds me that nature is always in flux and that physical material is impermanent. Clay scraps that sit in a bucket of water go from straight edges to chunky texture to mud. In the same way, nature claims soil with its rivers while man-made structures succumb to rust and erosion. My sculptures should embolden people to feel connected with the enormous power of nature. I want people to feel present with the forces of a world in constant evolution.

This installation is made of living grass, in mounds crossing

the floors and walls of the gallery. Some sculptures have a mossy green texture that overgrows metallic shapes at different stages of oxidation or decay. Other sculptures morph metallic shapes with an organic mossy surface in a harmonic way.

Christa Capua

My style of work is best described as Southern Futurism. For the past year, I have been building my "Scrolls" series. These are long, narrow pieces intended to appear at once ancient and futuristic. The pieces are meant to convey an unknowable narrative, and an indecipherable set of instructions.

FURTHER is one of the first Scrolls I made in the series. It is meant to convey a timeline with the 'old ways' moving into the past and the female figures leaping forward into an optimistic future.

Each Scroll I make explores a sense of place in the world, my experience of womanhood in that place, as well as my experience of wonder and divinity - things that often defy a written narrative.

James Carlevatti

"The Bar" was born out of frustration with the lack of empathy at how different each of our circumstances are as we enter this world. The gold vases represent people and were wheel thrown the same shape and size, yet have different exterior surface designs. Although the platform stands even, the varied elevations of the two gold vases speaks to inequities. Both beautiful in their own right, each has been provided differing levels of support. The geometric "bar" at the base is hand carved and glazed with an earthy green patina. Earth being the most base element serving as common ground or origin. In contrast, the cylinder in which the piece is almost overwhelmed by was constructed to be very industrial- glazed to mimic wrought iron, emblematic of societal structures that can at times divide us. Upon closer inspection, the viewer will find that both vessels are pure gold on the inside, reflecting the potential and beauty that transcends all obstacles.

Rebecca Carr

"Just a Peck on the Cheek" was painted on canvas with

acrylics using an airbrush. I wanted to capture the joy and mood of this moment in time, this moment of happiness. Pictured is my daughter-in-law being graced with a kiss by a little rainbow lorikeet, a resident of the Nashville Zoo. The expression of pure joy on her face and the beautiful vivid colors of the lorikeet seemed to be the perfect composition.

My art journey consistently takes me to realism in portraiture. I've tried other subjects and styles, but there is something about the challenge of recreating an expression and capturing a person's mood that intrigues me. Studying every detail of a person's face while painting them, and trying to accurately replicate each nuance unique to only that person's face gives me a connection to that person and a feeling of great joy.

I hope this painting makes you smile, and brings you the joy and happiness that I felt while painting it.

Carson Carroll

"All Drains Lead to the Ocean" is a 2D installation created out of dozens of documented pieces of trash found on the public beaches of Charleston, SC. The trash was collected by both the artist and multiple local environmental groups during community beach cleanups. Each piece of trash was documented on paper using the alternative photographic process, cyanotype, then cut out and carefully crafted into a large-scale composition. Viewers are asked to view the piece of work like a game, and search through it to find both recognizable and nonrecognizable objects.

Martin Chamberlin

The Wrinkling Board undermines the function of a traditional ironing board, creating something that is both familiar and absurd.

Princess Chandler

What inspires my artwork is what I have experienced during the past years. The black and gray illustrates how I was depressed and anxious about what I wanted to do with my life. With embroidery, I illustrate the sewing needles as my emotions. I am more relaxed (lavender), passionate (red), comfortable (pink), and I see the growth in myself (green). As I have sewn myself on tulle, I can

look at myself and this is the work I want to do.

Robert Choe-Henderson

Hanji is a veil into remembrance, of knowledge and home, and gateways to ancestry. Using the webal tteugi paper-making technique indigenous to Korea, my handmade hanji manifests as a record into the memory of my aunt and mother when war sends chaos throughout a fragile nation.

"HANgang" begins the journey of escape for two young girls, thirteen and seven, fleeing Seoul during the communist invasion in the winter of 1950 in Korea. The Hangang bridge, bottlenecked with thousands of evacuees, ceased. Separated from their family, these girls, along with other lone children, were corralled into the first group urged to cross a recently frozen Han River.

Safely across, my aunt and mother watched as the river cracked and swallowed evacuees down its chilled throat. For what comes next, many would say they should have leapt into the broken water.

*This project was supported, in part, by a Foundation for Contemporary Arts Emergency Grant.

Sarah Citrin Cook

Southern women have an elegance. Never more than in an antique portrait. This one has a familiar fire in her eyes. The South is Eden, but some of us have whiled our way into the what's out there. All southern femmes experience similar pressures and secret dreams to go out beyond. Sometimes we do and are never heard from again. We become scary stories that push other odd little girls to the brink. The portrait is more true than real. The wilderness becomes her.

Step lightly on the houses / rooftops / Step lightly / Be up high and at home / Where you go / go lightly / Step softly / These are houses / They don't have nothing but bones

Like a wound that's always wanting wine / I am not a good home / to myself sometimes / Star sower / show me your dimes / Put them on my eyes and lay me down / I'll help / you be a / shelter for yourself / but rattle at

wolves in my own bones

You can throw your stones at them / all you want / but you will never send them cold / Not with eyes like that.

Adelaide Clark

Painting, to me, mirrors the process of life and living. The way our lives unfold, choices and mistakes we make, at first can seem world-ending. But as time passes, and we make more choices, (or as we add more paint to the canvas) we realize that there's no harm in mistakes. In the end, "mistakes" make our stories (or paintings) even more complex and beautiful. My process is essentially that: adding paint, and color, and texture until I look at the painting and know it's done. There will be times I love 75% of a painting and make a spontaneous move that makes me hate the whole thing altogether. That same spontaneous stroke though, can later add a moment of depth that finishes the painting. You just never know. It's the balance of losing what feels like fate, and creating a new one. It's always beautiful in the end.

Zerric Clinton

The interplay of colors, shapes, and forms have the capacity to affect our emotions and perceptions in very different ways. For me, incorporating intricate lines that define shapes and forms, is used to compel the viewer's interaction with each work to create an intimate, unique viewing experience.

Keeping this in mind, I decided to incorporate specific symbolic elements into the composition, so that the viewer will have the opportunity to engage with each specific panel.

Shelton Cochran

"Salvation" is a study based on the role the Black church played in the civil rights movement. Not only was the church a place of worship, it was also a crucial gathering place for the organizers of the movement to meet and strategize. By replacing Dr. Martin Luther King, Jr.'s choir with the mug shots of protesters who were arrested during the Montgomery Bus Boycott, I underscore the sacrifices everyday people made for the cause (you can find their names on the bottom panels). Having Dr. King's eye on

the prize, the Freedom Spoon (little dipper at the top of the piece) reaffirms the mission. Lastly I included the rest of the Big Six.

Coleman

When I made painting a daily practice, I was first drawn to portraits. In creating those first likenesses, it was quickly revealed to me that every creation - despite subject or medium - is self-portrait. Through examined creation, we discover our true-selves as we begin to answer our most daunting questions: who am I, and why am I here? When intuition guides our artistic process (the subjects we chose to the tools we use) our identities are revealed little by little. When we are practiced at imbuing our art with our most honest selves, others may recognize parts of themselves reflected in our creations and unearth their own truths. I believe engaging with that intrinsic nature of the artistic process (the revealing of self through making and experiencing art) is the foundational of the path to self-actualization (enlightenment).

Allison Coleman

Allison's Coleman's narrative paintings are a reflection on her fascination with the past and her concern for the present. Using cheerful imagery of the 1950s and 60s she creates a sense of longing and nostalgia, while also acknowledging the darker realities that existed just beneath the surface. Using storytelling and pictorial devices, such as scale and perspective, with a vivid color palette, Allison warps image and memory into interwoven power dynamic. Her paintings teeter between comforting recollections and psychological distress. Interested in the enigmatic and the absurd, these paintings both confront and celebrate. Dream-like worlds and faded memories merge to become representations of the human condition. Just like in life, cherished memories and deep seated fears exist side by side. Ultimately, her work strikes a balance between the past and the present, acknowledging the challenges of the past while also celebrating the beauty and the resilience of the human spirit.

Emily Collins

My current artistic practice is exploring the unseen. Specifically, the unseen physiological and psychological effects of emotional abuse. I use anomalies or mutations as

representations of the discrepancies caused by emotional abuse in the mind and body. In this piece, I have dipped twine into latex and suspended each, making up a dense column. The organic nature of the dripping latex taking form around the texture of the twine visually resembles nerves, the unseen emotional body that is the center of my work. The overall idea of this piece, however, covers this aspect of isolation used as a protection mechanism. I equate latex to skin, as each can protect physically but not emotionally. There is an empty space in the center of this column which the viewer can walk into and physically separate themselves from the environment. The penetrability of the form points to the notion of our bodies and skin physically, but not emotionally protecting ourselves.

Paul Cox

This piece is made in a blank, and then placed on a wood lathe for shaping and sanding. It is finished with environmentally friendly water-based finish.

Breanna Cox

There is this amazing feeling of being alive when I am in nature; a sense of awe and elation filled with the anticipation of adventure. The curves and flow of the geography hint at what is to come, building up to grandeur, pulling your hungry eyes forward on the path. Being out and about in the natural world makes you see the world with the fresh open and uninhibited eyes of youth. A technical rendering doesn't do the experience justice. We need intensity, color, and movement!

Excited by forms and lines in nature, my scenes are a compilation of reality, imagination, and longing from my adventures. I focus on feeling instead of the reality of place. Color heightens the emotional intensity of the scene. Compositions are based on natural patterns and flow so that the viewer leaves with a sense of balance and unity, despite the vibrant scene, much like in nature.

This painting is the beginning of a series in which I explore and give homage to the beauty of my own local environment.

Eva Crawford

What happens to the human figure when light and

movement envelope her? Distortion and trickery. My dear friend loves the smell of the sweet outside clinging to her freshly laundered whites. She dons her apron with a pocket full of clothespins and lovingly stretches to her fullest height to attach her cold wet washing to the backyard line. Kelly sacrifices her time and effort for cleanliness as she concurrently offers her form to the mischievous light and breeze. Her body may be misshapen, but her spirit is unwaveringly present.

Julie Crews

When stresses run high in the home, it always helps me to burn some stuff up in the backyard.

Colleen Critcher

Over the years, I have personally explored what it means to be an American consumer. I have grown increasingly fascinated by the complexity. I have observed a culture obsessed with gathering objects, yet oblivious to the actual costs. As I live snugly in a suburban neighborhood, I work away in my studio. Often my work functions as a conduit for connecting the art world to the consumer realm. I employ irresistible kitsch images from popular culture, providing the viewer with candy colored objects and narratives they didn't even realize they wanted...

"To Have And To Hold" refers to the traditional wedding vow clause and is meant to function in two ways. It insinuates an intimate and committed relationship that can be created by people and the things that they covet and eventually acquire. It is also a reference to the physical artwork panels as they are presented. The four round Rex panels represent obtainable objects, while the figure in the portrait holds and possesses the objects.

Yvette L. Cummings

The narratives in this work explore the complicated path of youth, gender and motherhood as expressed through the viewpoint of a sexual abuse survivor. I am interested in the way bodies are not autonomous; whether the victim of sexual assault or the governments constant regulation, ownership of my body is not my own. This work explores ownership through beauty, the macabre, and symbolism of vigilance. The juxtaposition of a teenage child and deer carcass (a historically Flemish still life object that spoke of

wealth and power) creates a tension of power; I want to exert power back to the female body regardless of age, appearance or gesture.

Irina Daniel

In silence and perplexed I try to reveal the true meaning of life, love and relationship.

The real roses wither along with what they symbolise. The romantic enduring passion seizes to endure.

Perhaps, if I go through Matryoshka dolls - opening them one by one - I will be granted with some sacred knowledge.

I smile with an acceptance of knowing that there is neither the beginning nor the end to the cycle of my apprehensions.

Unanswered they will remain.

It is just another contemplation of mine, leaving its trace in oil paints on canvas.

Glenn Dasher

"Mudsill" is a mixed media sculpture that is motion activated by the viewer. It is an iconoclastic monument to the exploitation of enslaved or impoverished peoples by the ruling upper classes. It represents an economic system, the "Mudsill Theory" that defended the enslavement of African Americans, put forth in the U.S. Senate in 1858 by Senator James H. Hammond of South Carolina. After the abolition of slavery, the 13th Amendment to the Constitution allowed the system to endure through incarceration. The system remains in place today with the economic disparity created by the biased distribution of wealth.

David Datwyler

The seed pod that forms the body of this work is from the Australian Banksia tree. Often used for craft turnings such as candlestick holders and weed vases, I have developed techniques to hollow the pod on a lathe to a 3/16" wall thickness. Details such as the spouts, handles and lids are made from African Blackwood. The tray is African Sapele.

Although this tea set is not utilitarian, it does contain all of the elements of a serviceable tea set. The spouts are hollowed, the handles are crafted for a comfortable grip, and the lids with finials are removable.

Handles and the spouts are glued and secured with hidden pins. Each handle is made of two triangular pieces of Blackwood joined together with an equilateral triangular joint. The small feet of the tray were also turned on a lathe and attached with a dowel joint. The upper edge of the tray has a 60° angle and the lower third has a 45° angle. The inside of the lids are embellished with two triangular grooves.

Townsend Davidson

My paintings investigate the humorous intersection of the natural and artificial within the theater of daily life. Utilizing space and scale to accentuate the juxtaposition of the mundane and the mysterious, these works present the absurd as both subject and object. Occupying the space between history and technology, these elusive narratives reveal the personal as universal by making the familiar fantastical.

Jessica Brionne Davis

"The Skin I'm In" was created to show appreciation for Afrocentric features. Just like the main character of the Sharon G. Flake novel of the same name as this work, Black women throughout the world experience constant negativity for the features that we are born with. This piece is meant to highlight the coils of our hair, dark skin, wide noses and more, that we have been conditioned to hate so that we can learn to love them and love ourselves as we are.

Rima Day

For me, thread and textiles are surrogates for the human body because of their softness, translucency, and fragility. I utilize them to visualize emotions and human connections, emphasizing hidden or suppressed feelings, emotional wounds, and the depth of human hearts.

I am amazed by the similarity between aspects of nature and the human body and the relationship between them. I make organic shapes with my thread, thinking about

the transience and vitality of the human mind and body. I embrace the beauty of decay and imperfection, which are aesthetic values of Japan, where I grew up.

As I stitch, I reflect upon rapid technological advancements and globalization, which affect us by diminishing traditional skills, the loss of religion and culture, damage to nature, and changes in how we communicate with each other. With my needle, I seek a path through hidden thoughts, repair invisible wounds, and establish connections.

Chris Deacon

"The Getaway" is part of an ongoing series, "Postcards, Mugshots, and Rest Stops." Florida is a consistent backdrop within the series and threads the beautiful, yet questionable peninsula into its allegorical tale. Escapism, danger, deception, cunning, and alienation are on the shores of an eroding beach and filtered through the sunglasses of the residential tourist.

This a family vacation to a tropical paradise motivated by external stressors, and a flight from a well-executed operation. Their choreography is simultaneously motivated by fear, celebration, and poor planning. The baggage they carry remains ambiguous. They are the victim and the offender.

Anna G. Dean

"Fractal Energy" takes inspiration from two sources: The Infinity Room (made popular by Japanese contemporary artist, Yayoi Kusama), and the Sierpinski Triangle. In an infinity room, mirrors reflect imagery that appears to go on and on for an infinity.

The Sierpinski triangle is a famous mathematical representation of a fractal pattern. It is created using equilateral triangles that can be mathematically reduced so that it can be infinitely scaleable.

I created a form made of repeating modules of equilateral triangles, stacked to form three-sided pyramids. Outdoor LED lights are fed through the tubes to make the entire structure light up.

The outer faces of the pyramids are created from cast acrylic, with a mirror film applied to both sides. The mirrors are tilted at a 60 degree angle, which allows for an infinite reflection of both the LED lights and the viewer. The viewer becomes a part of the work, as their reflection goes on and on to infinity and beyond.

Brent Dedas

My grandfather was a medic in world war II. Honeybees carry their dead to the front of the hive as a ritual within their life cycle. These two concepts inform this installation of works on paper. Each red cross image is made up of many dead honeybees, salt and earth. The bees were donated to my project by local beekeepers.

Each image is a lensless unique photogram created in the light of the sun using the cyanotype or blueprint process over long exposures.

D DeLong

"The Center Is Holding" floats from the wall, casting the shadow of itself. Colors look serene, but the design is asymmetrical, forces unseen causing movement; but everything is holding....so far.

As an artist, I capture the energy of existence in every painting I create.

Daniel Diehl

I love experimenting with perspective in art. One of the most challenging forms is called anamorphosis, which involves creating a distorted image that reveals itself when the image is reflected in a mirrored cylinder.

A distortion of Salvador Dali's face made from several stained pieces of finely cut birch plywood, assembled onto a round table top. In the center is positioned a highly reflective column that, when viewed from an approximate 45 degree angle, reveals the un-distorted view of Dali's portrait.

MyLoan Dinh

My work draws from the shuffling, cross-cultural entanglements that comprise my experiences as a former war refugee. I construct hybrid spaces within which the

ever-changing, always unfinished meaning of identity can be explored, subverted and reimagined.

Our progress is built on those who came before us. Through my parents' sacrifices, I could safely exist in an unfamiliar space away from war but in an adopted land with an "othered" identity.

In this installation, I repurpose objects for this in-between space. Material culture is explored as I utilize repurposed objects. These familiar tools, covered in a skin made from eggshells, appear fragile; but they are strong. I reach for them to build, forge, and construct new paths towards freedom and equality. The eggshell technique applied to the surface references Son Mai, a traditional Vietnamese lacquering tradition. As a material, the eggshells evoke shelter and new life.

Lindsay Dix

Often, I have found myself faced with the negative effects of being someone with invisible illnesses that are difficult to understand. After experiencing another complicated illness, I was fortunate enough to experience the magic of finding and receiving medication that helps me have some aspects of normalcy; it gave me the keys to a diagnosis.

Words cannot convey the joy, relief, and gratitude answers provide. I'm validated. I'm seen. I'm understood. Finally, after years of suffering, I'm heard and am accepted - no longer having to fight for understanding and my right to have health and healing.

My art is articulating what I cannot verbalize: answers are freeing. When I'm at a loss for words, I'd often doodle spirals. Spirals coil and expand as breath to a body and may symbolize water, mountains, hills, and skies. To me, they also represent radiant light, such as a favorite song that transcends worlds and realities, in which you can fly and where you can be free.

Terri Dowell-Dennis

"Bound Landscape" is derived from a gelatin monotype entitled "Primordial Soup." I digitally manipulated the original print and the resulting imagery was then digitally printed on fabric. Sewing, gathering, stuffing, and manipulating the fabric, then binding it with ribbon and an

oak frame, produced an image that suggests the tension between the wild natural growth and human efforts to contain it. The work also has a psychological corollary that suggests the containment of creative energy.

Alongside this work is the small print called Primordial Soup--the catalyst for Bound Landscape.

Vincent Drake

I'm inspired by the absurdity of modern American society; the irrational ideals we're convinced to accept, the relentless marketing and propaganda, the tribalism, disgust, perverted romanticism and violence that has become characteristic of us. In my art, I'm unconcerned with beauty or idealization. I'm interested in investigating our culture's influence on our identities and the confusion, panic, and suffering that results. My subjects are people; sometimes we as individuals, sometimes us as a group. They are part mechanical construction, part hallucination; both comical and uncomfortable; suffering, confused, and trapped by their emptiness and proselytized ambitions.

Leslie Drennan

This work came out of a period of contemplation before my daughter was born in August of 2023. As I prepared for her arrival, I parsed through the memories of where I grew up in my childhood home of Kennesaw, Georgia. Navigating the moments that have slipped through, been lost to time, or have altogether changed based on stories told from family, allowed me to focus on the natural beauty that surrounded my home. The perdurance of pine and oak trees set the backdrop for my childhood and framed my appreciation for this specific place in the South. Raising my daughter just two dozen miles south in Atlanta, her memory will also likely involve these species. This work explores the quiet fortitude nature has had in my life, in comparison to the chaos and business of growing up.

Nicole Driscoll

Binge-eating has been a constant companion for me, dating back to my childhood. In the dark of the basement pantry, I would sneak snacks and hide evidence, hoping to escape notice. As an adult, I still use food as an outlet for stress and anxiety, and go to great lengths to hide the remnants of my binges.

"Nourishing the Need" invites the viewer to examine the complex, often fraught relationship between food, body image and mental health, challenging societal expectations of health and beauty.

While the Barbie fridge symbolizes the unrealistic standards I've internalized, the larger message is one of empathy and understanding. My experiences with binge eating are not uncommon, and in sharing my story, I hope to open up a dialogue about the larger societal forces that contribute to disordered eating.

Overstreet Ducasse

"Exhuming McCarthy" by R.E.M. connects McCarthyism of the 40s with Reaganomics of the 80s. Following R.E.M., I utilized McCarthyism to depict the January 6 insurrection during which Kevin Owen McCarthy, Speaker of the House, attempted to impede the investigation. McCarthy is portrayed as a red boxing glove featuring his initials, K and O, while other characters are depicted as inflatable punching bags. The term "Red Scare" symbolizes fear and uncertainty, just like the red "Make America Great Again" hat. Additionally, Red represents the fears of Russian interference in the 2020 election, the concerns about red states in the same election, and the apprehension towards China due to the COVID-19 pandemic. The concept of a blacklist captures my interpretation of the NFL and other companies blackballing individuals who choose to protest. The word "exhuming" is intentionally spelled as "X Zoom In" to draw attention to the Xs on the targets as most of the symbols are too small to easily see.

Mina Duffie

A unique co-existence of Traditionalism and Modernism, Mina art weaves the wonders of Korea's vibrant culture and traditions. She fuses both modernism and traditionalism by creating 3D sculpture miniatures using 'HANJI' [Korean Traditional Paper]. Hanji requires delicate and meticulous work comprised of many hours of careful devotion and patience to reach the artist's goals. Most of her works tell a unique story, particularly summarizing the traditions and customs of Korea, which is very dear to the artist's heart. She strives to infuse detailed faces and appearances into her works, one-by-one, with the fine

colors and textures of Hanji. Those who appreciate Mina's work have the advantage of being able to understand the expressive nature of the work. It is the artist's hope that the emotions, historical timing, overall ambience, and really the story of her work, can easily be understood by individuals of all ages.

Gabe Duggan

decalibrated referent' considers ableism and misogyny through cyborgfeminism/transhumanism ideas. Boundaries between inorganic and organic beings blur as subjects fuse, transcending limitations of traditional constructs.

Techne: An image of the self projects across the datasphere (the artist waits alone in a virtual meeting space). A moment of this image is captured via pixels (screenshot), then translated into a file simultaneously structured and aesthetized as 'glitched.' The file is woven by hands that are both directing and directed by corresponding machines. Pixels materialize as threads running through hands, space, and ground-threads with confirmed assignments; the image is interrupted on-loom (digital jacquard). The final product is chopped and screwed through further processes; a regurgitation of the file unleashed upon itself (laser cutting digitally-designed woven structure), rendering into space. The image is violated by the same hand and machine actions that created it.

Kelsey Duncan

Utilizing the human object as my primary sculptural vehicle, my work explores the resilient nature of the human experience and the complex politics of the human body. Some of my more recent work is an investigation into the concept of performative empowerment as a means of taking control of one's environment through the vessel of the body. All of my representational figurative pieces are composite characters, meaning they may be derivative of one or more individuals, but they are not true portraits. Rather, they are invented characters. "Evelyn Again" is the third representation of the playful and performative character Evelyn that was part of a larger grouping of characters from my series "IF Town." Ultimately, the series "IF Town" is intended to be playful, and simultaneously propose a more inclusive way of looking at bodies and the people they represent.

Mat Duncan

"Portrait of 8 Billion People" combines a sleek, bright IPS screen - typically used to create phones and tablets - with the raw, rough surface of a panel made of treated plywood and common board. The latter materials, typically used for construction, reference both ecology, in the sense that they're unpainted exposed wood with visible natural features like knotholes and raised grain, and our changing relationship to this ecology, in the sense that this wood is present in an extremely processed/artificial form (as plywood). The hand-drawn and animated video shows a spinning, infinitely looping planet earth in black and white. This small, fragile image, encased in the heavy panel and transmitted via a glowing display, provokes contemplation of the delicate relationships between human life, ecological balance, and the relentless march of technology on our planet.

Natalie Dunham

Natalie Dunham is a process-based artist who creates 3-dimensional material studies primarily composed of basic geometric shapes and lines. Each study is assigned a numerical title that documents the process and materials used.

Dunham's studio practice is one marked by an understanding of and willingness to play with scale and meditate on the possibilities of a single medium. Her practice employs a strategy of overlapping, accumulating, and juxtaposing simple materials to produce solid and complex forms.

Her hope is to challenge viewers to pause and appreciate the transformative powers of the creative process and to call attention to the essentially ordinary origins of even the most extraordinary works of art.

Jewel Edwards

In "The Glory is Within You," the young woman's face and hair take up the entire composition. The work functions to embrace and normalize Black natural hair. In our society, hair and its state of being, is a characteristic of a woman's beauty. The afro is a symbol of supreme freedom and power. The audacity to be proud, bold, and confident. She is denouncing the male gaze. She seeks

no outside validation because the glory is within her. The work is a part of the series Beauty & Audacity.

Tobi Elbel

Of all the splendid cypress I photographed at Goodale State Park that day, this majestic and magical tree spoke to me most profoundly. Most were gathered in groups and crowds, and yet she stood alone, tall and proud. The rest lined up behind her. Were they protected from our human visits by this Striking Cypress? Or was she the Envoy greeting us with her graceful gesture; welcoming us into their community? I imagine that is dependent upon our approach.

Haley Ellis

This work is called, "The Snake Charmer." It conveys a powerful and feminine energy of a woman during her time of self-reflection. The viewer is able to peer inward to this quiet moment while being kept at a distance by her returned gaze from the couch. She represents all facets of her being, vulnerable and strong.

Allison Erdelyi

I created this piece based off of my love for ocean life, and my love for different textures in the objects we use everyday. The print is based off a traditional sardine can that holds four fish of different emotions ranging from blissfully ignorant and content being surrounded by friends, to displeased by the situation they are put in. This relates to the idea of how we as people are put in situations, and have feelings towards our environments and those who we are surrounded by.

Gerard Erley

My symbolic painting commemorates the victims of the Covid-19 pandemic and celebrates those who were selfless in their caregiving.

Fiorella Escalon

I create painting, printmaking, fibers, and installation work that addresses the issues of domesticity, feminism, consumerism, fantasy, and the conflict between real, perceived, and manufactured identities. My compositions rely on line, saturated color, and an abundance of movement to create textured but ethereal pieces that can merge landscape,

figuration, and abstraction. Materials and craft processes are employed for their power to signify and charge the work with meaning. This approach enables me to create art that shows my hand, celebrates humor and irony, and prioritizes chance, imperfection, and ingenuity.

Savannah Evans

My piece consists of two figures meant to resemble a mother and child. The child figure grips the mother's gown and buries their face into her hip. The maternal figure stands with one arm around the child and stares straight with shoulders back and chin raised. The mother's dress is torn, exposing her breast and side. The arm on the side opposite to the child ends in a clenched fist.

This piece is meant to recognize the women who raise children in the face of unyielding adversity. It is a tribute to the women singing lullabies to their children over the sound of artillery, the women hospitalized for shielding their sons from domestic abuse, the women battling depression that command a smile for their babies, and any woman who looks affliction in the eye and says "I will face you, and I will win."

In my piece, I focused a lot on the mother's gaze. It's meant to be a look of tragic strength, like a boxer that won't fall.

Patrick Faile

There are two passionate driving forces in my art. They are the love of the wide-open spaces of nature and the watercolor medium. I find watercolor to be the most challenging medium of all and for the last ten years I have set about documenting our National and State Park landscapes and their inhabitants, which has led me to acceptance in 65+ national and international juried exhibitions and 5 signature memberships with various watercolor societies across America. My work has a simple theme, the magnificent beauty of our planet. I don't try to incumber it with any social or political agendas. I let my work speak for itself.

The painting presented has been shown in several national exhibitions winning 2nd place in the Watercolor Arts Society of Houston's Members Exhibition and more recently the Robert Huskins Landscape Award in the Adirondacks

National Exhibition of American Watercolor in August, 2023.

Fanjoy + Labrenz

Through photography we explore light - reflection, refraction, translucence and connectivity to create conceptual work challenging our perceptions and provoke introspection.

Light is a metaphor for knowledge, awareness, and enlightenment. We consider its ability to reveal and conceal by experimenting with various light sources and materials to harness its properties into ever-evolving compositions.

For AFTER LIGHT we began with a nod to Tibetan prayer flags traditionally used to share peace, compassion, strength and wisdom. Earthly elements were printed on fabric and then photographed with the resulting images printed on metal. The fabric was then molded over the metal to juxtapose the ephemeral with the enduring.

Stop sign red paint was added symbolizing the scourge of gun violence.

We hope that our art sends messages of peace, compassion, strength and wisdom while simultaneously asking viewers to question and to demand meaningful change.

Brittany A. Fields

"cyanide & sand," 2023 considers the black mirror in art or the Claude glass. The sand in her hands is transformed into the glass or mirror needed to see the landscape behind her, but also revealing part of the landscape of her self. While looking to spirituality, creation myths, fables, folklore, and other tales and mythology; my fine art focuses on the idea of biomythography. "The weaving together of myth, history, and biography in epic narrative form, in a visual style of composition that represents all the ways in which we perceive the world..." and seek to escape it. Utilizing the structures, and textures of printmaking, drawing, and installation; these themes are explored through a personal narrative as a black woman, my observations and impressions of nature, and the cultural relations and stories surrounding animals, deities and nature. Each work serves as the exploration and collision of these visual,

mental, and natural spaces.

Todd Fife

My attempt at a classic still life based on a photo that I took.

Malcolm Mathison Fife

An imaginary scene from the 1665 Great Plague of London. My response to the Coronavirus pandemic. The painting is visually inspired by Baroque and Symbolist art.

Raheleh Filsoofi

I draw inspiration from Islamic art and indigenous rituals for this artwork. I work with a series of plates I've created using clay sourced from various locations across the United States, particularly from the southern regions where I have lived since coming to this country.

Biting deep into these plates is a tactile way to establish my identity as a Middle Eastern woman. Through this act, I unearth hidden histories, transcending colonial narratives embedded within the clay particles and artifacts. I use my body as a tool to leave a unique imprint on the clay, reflecting past knowledge and values. This process combines labor and ritual, emphasizing the physicality of the action that draws attention inward.

As I sink my teeth into the clay, which originates from a time when my body and spirit knew no borders, it becomes an act of defiance and affirmation. Each bite is a testament to leaving a mark of existence, changing the narrative, and ultimately becoming the narrative itself.

Mattie Flading

I first began researching obsessive-compulsive disorder following my diagnosis in 2019. Despite struggling with unexplained symptoms for over a decade, the diagnosis still resulted in internal skepticism. I did not have a light-hearted inclination toward cleaning or symmetry. I never found myself counting in patterns or otherwise enacting other behaviors I had been taught to associate with OCD. Eventual reassurance from specialists regarding the accuracy of my diagnosis prompted me to seek explanations for both my delayed diagnosis and initial ambivalence. Answers appeared in the form of unfortunate stigmas

that understate the disorder and perpetuate untruths. 'Ad Nauseam' serves to criticize these stigmas by illustrating the severity of the disorder through silkscreen prints of anthropomorphized forms and anarchic configurations. Silkscreen printing is a repetitious system that follows a strict set of sustained procedures that reverberate the cyclical qualities of OCD.

Broderick Flanigan

Condolences to the families who lost loved ones during the pandemic. Pre-Covid I had anxiety around germs and the surfaces people touch throughout the day. This included public restrooms, restaurant entrances, etc. During the pandemic, this was heightened. Strangers asking to touch my hair, or people I knew reaching towards my face would trigger a knee-jerk reaction. Despite how careful I was about touching surfaces, I would still catch Covid several times. Who knew that it would be airborne. In mindfulness of the people who transitioned to the other side of life during the pandemic.

Margaret Fleeman

It is a fundamental part of human nature to seek understanding for the mysteries and challenges of life. My inspiration is based in the metaphorical roots of alchemical transmutation; its symbolism representing the processes that bring about a mystical metamorphosis spiritually and physically. I use the abstract and representational language of symbolism as an iconographic roadmap of self-expression illustrating the soul's journey.

"Phoenix Rising" is symbolic of a personally transformative healing experience born out of my passage through the Dark Night of the Soul. Rising above and surmounting this challenge to arrive renewed on the other side, with wisdom and peace in place! Liberation is symbolized in this mystical figure of bird and fish combined, soaring in flight to represent renewal, cleansing, and healing. This figure passes through the orange cosmic energy of the Fifth Ray, bringing emotional balance while the water and full moon are symbolic of this renewal.

Haley Floyd

"Madonna of the Dogs" is a portrait of my mother and her two beloved companions, Jack, the Shih Tzu and

Peanut, the Pitbull. It is the first in a series of drawings reflecting on memory. Otherwise fleeting moments are captured on my cellphone, and elevated to large-scale drawings. The language of drawing better communicates the theme of memory than the camera, which is my typical tool for image-making. The process of drawing requires meditation on a moment and deep investigation of the shapes, forms, and textures that make up the image. Each mark becomes a memory to my muscles. It is a deeply intimate way to study a subject, and in this case, my own mother. Though our history is complicated by unresolved mental health issues, addiction, abuse, and other designations frequently circulated in the healing community, it is in these sweet moments that I see my mother as I saw her when I was a very young child, sacred.

Thomas Flynn II

My paintings depict landscapes that are neither true to life, nor far from it. Each painting captures the whole of their surroundings, acting as a net, catching light as it moves through the trees. I root my work in the natural world as a "plein air" painter, often utilizing found materials to scrape and manipulate the surface of the canvas to create marks and textures unique to the site. I want to imbue my paintings with the essence of the landscape to help understand my place within it.

It is my hope that by traveling to and painting within the forests of the Southern United States, I can work with the natural rhythms of a complex and storied landscape to create artworks that highlight the subtle energies of each place. I want viewers to be able to go on this journey with me and travel through the brushstrokes, to experience a small part of these hidden places and gain appreciation of the slow cycles of the world in their daily lives.

Rebecca Forstater

{Training_camp} examines the creation of public memory in the current AI-fueled rat race through the lens of pop-culture history. Focusing on Janet Jackson and Justin Timberlake's Super Bowl XXXVIII halftime show controversy, Forstater utilized the materiality of emerging AI software to make this installation, asking the training models to contextualize the past given the present algorithm's pool of information. The narrative of this Super

Bowl performance, an event deeply intertwined with race, gender, and politics, is a case study of biased ideologies embedded in our digital social consciousness. This new media work was created digitally and transformed by the artist through 3D printing, CNC routing, large-format printing, and sculptural techniques. The outcomes of the objects visualize peculiar amalgamations, riddled with errors, reveal fleeting instances of progress entangled with societal mistakes shapeshifting into new iterations.

Ryan Foster

This oil on canvas triptych started by photoshopping more than 1,000 people together. This reference image was projected and tediously painted over a 6 month period. After completion, the painting was photographed, printed as a hardcopy, creased and crumbled, and then rephotographed. The creased image of the original painting was then projected onto the next canvas and acts as the background of the 2nd painting - Flesh Curtain #2. This process was repeated a third time so that the background of Flesh Curtain #3 incorporates both of the previous two paintings. In this manner, each new painting carries with it a ghostly image of the previous.

Lenny Foster

This series began and has been influenced by my moving into the historic township of Lincolnton. Unknowingly, I had centered myself in what was one of the centers and early focuses of the Civil Rights movement.

I chose to use a unique perspective of photographic storytelling by placing shoes, representing certain individuals or groups, in historical places, during historical events, throughout the city of St Augustine. Examples of such imagery include the church where Dr. King was refused entry, protest of segregation at a Ponce de Leon hotel by high school students, Dr. King watching Monson Motor Lodge protests with Andrew Young and C.T. Vivian, an image depicting beachgoers at Butler Beach, enjoying the safe, black owned beach and representing a priest that first allowed African American worshippers. Some of these 1964 actions and protests, especially the ones that were met with violent opposition and the national media coverage, helped bring about the passage of Civil Rights Bills.

Ashlei Franklin

Juno Beach, Florida is a beloved destination for its crystal clear waters and relaxing scenery. When I visited for the first time, it became a transformative experience. The calm that came with the city, the warm sun, beautiful shells, I just fell in love. What I have drawn is a memory. On the walkway to the beach, there were dozens of mangrove trees that shaded the sand around a spotlight of sunshine that held a patch of grass. It seemed like a portal to another world. There were beautiful flowers sprung, and what seemed like hundreds of dragonflies that flew around me. I wanted to remember such a special moment by drawing a segment of it. I drew a realistic dragonfly filled with vibrant shades to represent the whimsy and beauty of their essence, along with using more solid colors on the leaves to contrast the detailed insect.

Estella Fransbergen

Each sculpture is one of a kind. The torso, shoes and lace are bronze using the lost wax technique. They are then embellished with rubies and European crystals.

Brittney Fuchek

After my mother's recovery from cancer, I was still left anxious and worried about her wellbeing, despite her triumph with the disease. Wanting to confront my fears of death, I began looking towards what connected me best to my mother; our love for animals. This led me to commemorating dead animals such as roadkill. In my ability to closely observe and sit with their decaying bodies, I can later emphasize my feelings of reverence and gratitude for them through painting, sculpture, photography, and installations. This mother opossum was one of the animals I picked up during my routine roadkill searches. Her joeys were still alive and, unfortunately, I could not rescue them. I learned soon after that a mother opossum will release a toxin in her milk to kill her young who are too young to leave her pouch. My interaction with her left me wondering about my own ties with my mother. Unlike the joeys, I will not die when she dies first. Despite impending hardship, I will try to find joy.

Kariann Fuqua

My work explores grief through an environmental lens,

conjuring images of the sublime, where both the beautiful and the horrific converge. Through abstraction, I investigate environmental and biological catastrophes, the basic mechanics of which are often unseen but threaten our very existence. On a microscopic level, biological phenomena necessary to sustain life are complex structures, and we only become aware of their disequilibrium as we approach the brink of disaster, whether by means of climate change, disease, or famine. The disruption of these systems by human interference or natural forces causes a chain reaction of devastation from which it is hard to recover.

My work combines dissected photographs of the landscape with layered mark-making to generate imagined networks or systems. I exploit this tension to evoke a reverence for the earth while simultaneously responding to the feeling of helplessness as I observe the rapid pace of environmental destruction.

George Galbreath

I knew from my first day as a high school teacher in 2002, that my life's work would be the reward of making a difference in the lives of my students and helping them appreciate the art of others and the art they would create. Throughout my career, like many of my colleagues, I have felt the sting of being overlooked, underappreciated, and taken for granted. However, the Pandemic of 2020 changed everything in and out of the classroom.

The "firsts" experienced by educators because of the pandemic was even more memorable and impactful than the first days of our careers. It was the first time risking my life at work; my first time risking my job for my life; my first time realizing that the nation looks at me as a daycare provider, and my first time considering the possibility that at times I may be more concerned for the physical health of my students than others making decisions about their fate and mine. One shocking revelation after the other forced me to retreat into my artwork.

Fred Galloway

This oil on canvas painting was completed in the open air. It is the sixth painting in a series that I have called "Island Life on the Saluda." In this series I have been focusing on

these tiny islands that form from sandbars in the Saluda River, near Ware Shoals, SC. Among the many things that I find interesting is the visual shapes and layering dimensions that these islands add to the natural scene.

My painting style is somewhat impressionistic, but not completely. A very vivid underpainting is applied followed by darks to help establish the composition which is always subject to change. The vivid colors of the underpainting work to bring life to the surface colors. The variety of brush strokes, movement in colors allows for depth to emerge as the painting progresses. The finished painting tends to have a photographic look to it when viewed from a distance.

Amy P. Gambrel

This piece began as a first go at dyeing fabrics in my kitchen, using only plant sources. After a bit of experimentation, I chose these hues, which were created using berries, onions, and nut hulls. Smelly, but turned out well! I typically do very simple piecing, so that the stitching remains the focus of my work. A variety of repeated motifs were used to create a backdrop for the three mandala designs. This style of quilting is very meditative and peaceful, combined with the earthy source of color... thus the name "Garden Zen."

Karol Garcia

2 Timothy 1:7

"For God hath not given us the spirit of fear; but of power, and of love, and of a sound mind."

Nelson J. Garcia

"Put Me In" is an examination of the role of American iconography in shaping ones' perceptions of manhood, as well as the desire to dominate those perceptions to create new understanding. As a queer individual, I am often at odds with societal expectations surrounding what makes a man. However, my identification with and attraction to masculinity, as well as those expectations, are only a reflection of the values instilled in me as an American male. This paradox forms the central theme of "Put Me In," where identity, attraction, and disillusionment meet.

John Gelder

My goal with this body of work is to explore the concept of memory, by creating sculptures that utilize reflection, both literally and figuratively, as a metaphor for the notion of memory. When I consider the role that memories fulfill, I equate them to scenes that we perform in our mind and seek to inspire contemplation in the viewer about how fragile and crucial this single component of our experience is. The intended meaning is to celebrate the importance of this facet of our identity being derived from recollection, as I feel that it can easily be taken for granted.

Anthony George II

The young boy depicts the vulnerability of Black men in our American society, using a mythological motif. In this case, man vs. the serpent or the great evil. The snake appears to choke around his throat, similar to a noose, and yet his demeanor seems undeterred, showing both forces in a state of limbo.

Tyrone Geter

For the last few years, I have been committed to creating a series of works around climate change and its effect long-term. The Collection seeks to persuade parents, and generally all adult, as to the dangers facing our children if this issue is not vigorously addressed. If our children are left unchanged and uninformed, their future is bleak.

In this Collage "Spare Me Father, It Is Not I Who Has Created Such Devastation," a young child faces an uncertain tomorrow. Can he adapt? Can he learn to coexist with the new norm? Will a healthy respect for nature provide him with new survival skills.

Susanna Glattly

I am intrigued by the space between. When the wind blows the large magnolia in my yard, individual branches dance with each other in complex relationships and voids become integral to the constantly evolving composition. Saturday's Child is my attempt to describe this magic. This drawing is inspired by Baroque dance-the measured, precise style of the 17th and 18th centuries, where the space between dancers is as important as the performers themselves. A precursor to classical ballet, this genre invoked social ideologies that stemmed from the Human-

istic movement in the Italian Renaissance, and engaged not only the physical body, but cosmic and social bodies as well. I recognize each of my subjects as an individual sitter worthy of portraiture, with the intent to elevate what is unique to each random leaf, branch, or tree that might go unnoticed to the casual observer. I hope that in illuminating what is glorious in the ordinary, my drawings will serve as a call to arms: a reminder of our duty to preserve our natural wonders, and not a swan song to our disappearing southern woodlands.

Annette Gloomis

This aspen copse is located in the the Canaan Valley National Wildlife Refuge in West Virginia. It was an exceptionally beautiful evening, and the wind was playing with the leaves, making the most beautiful sound. The air was scented with vegetation and clean... so clean. The terrain is a fairly level area with a feeling of great vastness, of perfect creation.

Not only content on conveying a sense of place to the viewer, but I am creating what I hope, is an attempt to connect one with the beauty of the everyday. To experience the quiet, and to evoke healing. I am very concerned about our environment, but more specifically our relationship WITH the environment. If there is a sense of awe noted by viewer, a desire to be a witness to natural phenomena, a moment for a pause, then I have done my job as an artist who loves this earth so much.

Nat Godin

I have the incredible privilege of being a mother of twins. Every day, I witness the interactions of two little people who came into the world together. I am constantly left in awe of the unwavering companionship and solace they share.

I set on a journey to explore the universality of their bond. I spent hours scrolling social media to find families from all around the world with similar stories. What I discovered is: despite differing cultures, the impalpable connection between each of these little ones is, in fact, universal.

Their smiles radiate a deep affection. Their playfulness illustrates the truest camaraderie. Their company grants

strength through hardship. And their closeness gifts each of them a lifelong assurance of belonging. Their bond is sacred and celebrated in my work.

This is the fourth painting in my twin collection. Yoyo and Layla are 6-year-old twins from China. This painting illustrates the unspoken security they share when together in times of uncertainty.

Junior Gomez

This captivating painting offers a unique reinterpretation of the iconic statue of David. The artwork centers on a close-up view of David's resolute face, its classical features juxtaposed against a backdrop of contemporary graffiti-style embellishments. David's unwavering gaze is directed towards three prominent spheres, each symbolizing a pivotal pillar of the artist's life. The first sphere, vibrant with hues of thankfulness, embodies gratitude; the second, painted in swirling patterns of perception, represents perspective; and the third, adorned with intricate patterns that seem to pulsate with life, encapsulates awareness. Through this amalgamation of classical and modern, 'Misunderstood' becomes a visual dialogue on the timeless human struggle to navigate the complexities of existence, bridging the past and the present in a striking display of artistic vision.

Elizabeth Gordon

"To Kill a Mockingbird/Banned" assemblage was created in response to polarized elements of American culture today regarding race, violence and politics. The trend to so quickly ban that which offends, blinds us to our history. Each box acts as a page of a book. My art style is mixed media using found objects, worn by time, use, and climate. Found objects are an archeological representation of the past to me. Each object triggers a thought or memory. In creating "To Kill a Mockingbird/Banned" assemblage one focus is on Scout and Jem's relationship with Boo Radley. Boo was a scary and odd character. Their relationship grew from fear to appreciation as they bravely engaged each other. Boo's mysterious gifts hidden in the hole of the old oak tree, represented other images of the South I grew up in the 1950-60's. Like Scout and Jem, my brother and I were Southern children growing up in a small Southern town in the 50's with all its prejudices and

awkward race relationships.

Neil Goss

"Biocentric Interconnectedness" is a participatory and time-based performance that engages gallery-goers to assist in the creation of the finalized installation. Visitors are encouraged to take yarn from the wall and tie it to the backstrap loom that Goss inhabits. The materials and processes used to create the installation (hemp yarn, wool yarn, natural dyes, weaving, etc.) serve to strengthen the concept of interconnectedness. The performance attempts to visually and physically capture the importance and impact of the energy that we all put into the interconnected web.

Kevin Grass

Figures in late Gothic and early Renaissance paintings tended to be very stylized. Women typically were rendered with thin, extended necks, limbs, and hands. The proportions are very similar to contemporary Barbie dolls, especially in paintings by Sandro Botticelli; so, I thought it would be fun to replace the original figures in his "Primavera" with Barbie and Ken dolls. Because I am a Florida artist, I also decided to place more emphasis upon the setting, which is based upon an orange grove north of Orlando. "Primavera" is a combination of Pop Art and early Renaissance painting, completed in a style similar to 14th century Flemish painting. This elaborate image took over six months to complete.

Douglas Gray

"Trajectory 052422" is a somber meditation on the escalating gun violence in the US. It memorializes events in which 19 children and 2 adults were killed in Uvalde, TX. Mass shootings have become so common place that, unless one is directly affected, the events can pass with little more than a few headlines. This event, though, appeared to be an inflection point when change might occur. However, like the shootings preceding it, the public uproar subsided and the trajectory of gun violence in the US continued unabated.

The ceramic bird forms intentionally reference traditional still life paintings in which hunted wild game is strung up as part of the pictorial composition. The bullet form,

tagged and cataloged by date, is suspended, poised to enter a bullseye target below, itself shattered by previous shots. The threads weave together the various elements of the installation, serving to mark a trajectory, and to define a stasis in which everything is held motionlessly together.

David Marion

How do you broach the intricacies and perils of being Black in America with your son? As fathers, we cherish our role as family protectors, yet what happens when that role feels insurmountable? The weight of vulnerability overwhelms us, contemplating the prospect of being separated from our family or, worse, our child torn from us. This artistic concept emerged over three years ago in response to the unjust slayings of several African Americans. It stands as a resounding statement - that the notion of deserving better should be universally understood, not foreign.

Jeri Greenberg

An extension of my Restaurant Series for the city of Wilmington. My love of painting scenes of tables, interiors, busyness has been shown in this series of 12 different spots around town.

Julie Anne Greenberg

My work is an exploration of human attempts to control an uncontrollable world. Using the visual vocabulary of weather and meteorology, I create multilayered three-dimensional relief work and dramatic wall installations. My process begins with creating weather textures using sand, water, or ice and screen printing them onto painted paper and other surfaces. I then react to the resulting shapes by cutting and building around the precipitation, snowflakes, and other phenomena that I study. Each storm becomes a meditation for the many things that are out of our hands, but that we try so desperately to control. Just as meteorologists attempt to predict the weather, humans constantly attempt to forecast their own futures. As I print, cut, and stare, I consider what it is to feel lost in the middle of each disturbance, rearranging pieces that will no longer fit together.

Malik Greene

This artwork is a call to unity; demonstrating the simple yet impactful moments that may accompany adolescence,

depicting how lifelong friendships can transform into brotherhood through enduring memories. These foundational experiences have the power to mold a person's identity and guide them into the next stage of their lives, even though each of us follows a unique path. This piece portrays young men who are approaching adulthood having fun together through something as simple as playing video games, and captures the beauty of camaraderie and friendship. My art primarily focuses on expressing blackness; this piece in particular emphasizes the joy that young black men can experience, but the feelings it expresses are universal. It is also based on the idea that seeing people who may not look like you, but who nevertheless express universal emotions, can evoke nostalgia or even make one reflect on themselves.

Bunny Gregory

School shootings are on the rise! While I support responsible firearm ownership, I am concerned about the current laws and their lack of strict regulation, making it too easy for children, felons, and those with mental health issues to access firearms. To prevent further harm to families, we must address these issues proactively, as time cannot be reversed.

We need to make changes now, or our children will continue to die... "safe spaces" do not exist!

Jessica Gregory

In Appalachia, the climate lends itself to a myriad of flora & fauna. It is a paradise for those who enjoy seeing the emerging growth in the spring and all the changes that take place. This painting "Appalachian Spring Fantasy" comes from realities of my experiences in the woods blended with imagination, soul, and gratitude. There is always more to find on the forest floor the deeper you look. This painting has a similar effect. Keep looking, you are bound to find insects, mosses, and other slightly hidden things. I hope to share the wonderment of our natural environment and encourage hope for our changing world.

Susan C. Gregory

This developing series draws from oceanic currents and the feminine swoops that pull through the water. Notes of human industry and connectivity with chains and buoyant

forms are layered in concept. Resulting sculptures become almost figurative with the chain links woven, hung and draped like jewelry. The surface is mysterious and tactile like a corroded object within a marine world, long submerged.

Kai Griffin

The works I create are direct results of investigations into theoretical studies, constructs, and ideas. What I do as an artist is look at things from diverse, and often divergent, perspectives; developing/supporting/opposing theories that aid in the creation of the thing seen. Turning classical into contemporary through modern digitized techniques, I take, for example, the 600 years old technique of one-point linear perspective or the centuries old geometric symbol of the mandala and flip them on their heads by incorporating laser cut cast acrylic; creating forms that oscillate between two-dimensional and three-dimensional, both visually and physically. In bridging the gap between analog (old) and digital (new), I explore binary couplings and the paradigmatic relations between the two elements: light and shadow, translucency and opacity, intensity and apathy.

Raymond Grubb

At the beginning of COVID, realizing my working habits would have to change, I began to photograph my partner and myself with plantlife I was gathering from a neighborhood park. Metamorphosis is the theme in "Cloistered Order." Plant and animal are woven together much like the painted margins of illuminated manuscripts. These are portraits of our interactions with the confining environment around us during the time of COVID, chimeras of humans and plants. The mixture of artificial and natural light, sometimes causing a sickly sallow complexion, lends an air of otherworldliness, and highlighted a new atmosphere of security in our own space and uncertainty in the outside world.

John Guiseppi

With my photography, I love capturing reflections, details of chrome and various linear designs, then producing a detailed line drawing from my photo reference. I am especially drawn to the classic-era cars, motorcycles, machinery, and old architecture. In cars, it's those fabulous

designs of the 50's and 60's. The fins, bumpers, headlights, taillights, ornate dashboards, big steering wheels, and the emblems for each manufacturer of the era, pique my interest most.

While taking reference photos at a local classic auto event, I spotted this '49 Woody. It had pretty much everything I love all in one package. The added kicker was that wood dash, I had to try and capture it with colored pencil.

Jeffrey Deane Hall

By invoking the title "Playing with Fire," my latest painting takes on a dual connotation, echoing the dangers of banning (or burning) books as well as the perils faced by an open society that restricts access to ideas. Each brushstroke becomes a testament to the critical importance of preserving intellectual freedom and fostering a culture of open dialogue and inclusivity.

Drawing from the influences of Josef Albers, Hans Hofmann, and William Harnett, my work navigates the intersection between naturalism and abstraction. Through nuanced explorations of form and color, I seek to underscore how the saturation of information can obscure deeper Truths and stifle the pursuit of Wisdom. "Playing with Fire" prompts contemplation on the far-reaching impact of censorship, urging viewers to advocate for the preservation of access to books and open discourse as well as serving as a reminder of the critical role of intellectual freedom in nurturing an informed and civil society.

Roger Halligan

This sculpture began with a simple sketch; playing with the interplay of forms in space. It was only later, as I was fully engaged in creating the work, that it became apparent to me that I was referencing thoughts on life, love, and death.

Greek mythology chose to personify human traits and beliefs in the guise of gods and goddesses. As a youngster, the nuns taught me that "we are made in the image and likeness of God." I believe now, as a man of 75, that our gods often incorporate our own images and likenesses and flaws.

My approach in this work is to convey the dance between

love/life and death as represented by the arching and undulating vegetative form (Eros/love) that is countered by a bleached, and bone-like rock form (Thanatos/death). I believe that my sculpture endeavors to show that love overcomes death. It is the viewer's role to draw their own conclusions.

Mel Hamilton

One of the easiest ways to discredit a woman is to call her virtue into question. From Bathsheba to modern day Monica Lewinsky and Rebecca Loos, the pattern of slut shaming persists. With its title and layout influenced by Ellsworth Kelly, this multi-panel work is composed of women's pants. Some panels were initially planned to mimic his color scheme, but when gessoed for color application, they were stronger in white. After all, modesty is derived from the latin term modestus, meaning restraint. Restraining color in this instance helps convey the societal notion of modesty. Each panel depicts a literary character whose virtues have been questioned. In viewing the panels, the intent is to highlight the subjectivity of such judgments concerning manner of dress. Panel number 19, Judy Blume's "Laura Danker," is a self portrait based on a slut shaming experience the artist had in seventh grade. It was the day she first heard the term "hot pants" and learned the definition of slut.

Hannah Hancock

Kudzu consumes everything. The land disappears into this incomprehensible mass of green. Growing up in east Tennessee, I remember how it seemed to explode in size during the summer, becoming a cornerstone in my memories. Giving a sense of security, like a blanket, one could crawl into the mass and disappear from the world. I wanted to create a piece that captured that specific comfort I feel when viewing the fields of kudzu. Composed as if the kudzu is the base of a block quilt that I would find in my mamaw's cedar chest, the cooling shade from the tiles which are painted in intense and smothering warm tones like the summer heat. A comfortable balance and peacefulness created out of the objectively unpleasant ideas of warming summers and invasive plant species growing out of control.

Samantha H.E. Hand

"The Thought Between" explores the presence humans have in the natural world. Hard-edged and flat, typography forms are fleeting thoughts mixing with the timelessness of organic shapes and hues. They make a space where they talk to each other. Both are treasured and each side has a story to tell.

Lou Haney

My paintings employ nostalgia, to soothe myself and to question the world. I have a deep longing for the perceived innocence of the past, especially when reality may feel corrupt and chaotic. Painting objects and patterns from the past can feel like a vacation from the present, no matter how problematic the preceding decades. In my mind, there is nothing more comforting in times of crises than a full fridge.

Kenish Harmon

My aesthetic highlights, bold, vibrant, and stylistic pieces. My work is intended to combat stereotypes and bigotry. They celebrate unity and diversity by showing minorities in joyous and regal manners. I embellish my pieces with gold leaf and incorporate the color purple in order to show nobility for ethnicities who typically aren't shown nobility, particularly in the US. There is beauty in all types of people and cultures. The unacceptance of this in America is detrimental to growth, broadening of minds, and to becoming the melting pot we have for years, proclaimed to be. We need to change the narrative. My work aims to celebrate ethnic and cultural beauty and combat anything that challenges its acceptance. My work is meant to ignite open conversation, promote acceptance, warrant understanding and prompt self-reflection.

Brandon Harrington

I tried to capture rebirth, and knowing we are all beautiful no matter how broken we once were.

Kimberly R. Hart

My current work explores the intersection of the natural world and the spiritual, while embracing the power of the feminine through symbols of connectedness and unity. I create cyanotype-based prints on fabric and paper, using an alternative photographic process developed in 1842

that relies on UV rays from the sun, and iron salt solutions to create an image. Each piece is a practice in failure and imperfection, and creation.

The magic of creating cyanotypes lies in the uncertainty and unpredictability of each piece. I print with collaged photo negatives and natural material on fabric, and each piece has an element of mystery, chance, and failure. The beauty of nature and the significance of embracing unpredictability drive me to create these pieces.

Our bodies are a wonder, and to understand ourselves is to understand the world. We are made of the sun, moon, and stars, and we are enough.

Marie Hasty

Marching is an evening scene from a campsite outside Asheville, North Carolina. When I took the photo, I was struck by the direction of light and the coolness of the snowy shadows. There's a crispness to sunlight when it falls across snow that always makes me want to paint. The underpainting is a glowy orange, which keeps the foreground and left side of the scene warm despite the coolness in the blue shadows. The trail meanders into deeper stillness before rounding the trees into parts unknown.

Tiffany Hawkins

This piece deals with tension, listening too much, enduring too much, and being too much. I wanted to express the anxieties I felt when dealing with what it means to be a woman; what it feels like to be chastised and the only thing you can do is listen and try to cover yourself up. This painting is an act of catharsis, and yet, it is an argument. I was told my painting skills were lacking, I was told I needed to do better, and I was told I needed a mentor. Maybe I do, or, I can just listen.

Karyn Healey

My work, entitled "View From My Porch," has evolved over three years; and what began as one painting in August 2021, became a timeline of six connected paintings. I feel the need to record what I see in my community, since Summerville is experiencing rapid growth and many changes.

I rotated to paint multiple views from one spot on my porch. The views include a May sunrise with azaleas, a January sunset with camellias, and two muggy, gray days in August. We have an old house built in 1933, in an old neighborhood with stately trees and plantings. I'm inspired by South Carolina landscape architect Robert E. Marvin who said that before WWII, the streets, homes, gardens, plantings, "even the privy" were made "better than it had to be." So, I'm recording the crafted community built so long ago.

I have a reverence for the work, and the clock is ticking for my visual survey. Change is in the air, and right next door.

Roni Henderson-Day

Filmed in an old pool in a former sundown town in South Carolina, Wade defiantly confronts the vehement past with unabridged Black shade and joy. Performance, ka- limba, and vocals by Venecia Rickenbacker.

Barbara Hennig-Loomis

Trees are so often seen as interchangeable and indistinct - the seedling planted to "replace" a mature tree (cut down to make a box) or as indistinct parts of a forest. We tend to think of nature generically both in terms of our most pleasant interactions with it, or the threats made to it. This amorphous approach centers humans and turns the rest of the world into bit players at best, or more often, scenery, which is a great disservice to all involved.

I live in a hole in the woods: trees are my neighbors, and I know them as individuals, some better than others. I note their health, their struggles, grieve for them, and celebrate good times with them. To paraphrase O'Keefe - "nobody really ever sees a tree... (she said flower) because to see a tree takes time, like having a friend takes time." For this work, I took my time. I hope others will do so as well.

Leah Hopkins Henry

She dances with exhilaration under the light of the moon. On a path of uncertainty she is unclear of her path. Is it wild or is it tamed? I'm thinking a little of both. Alex is a dancer in New York as well as a birth and death doula. Alex helps people to come into this world as well as leave it. She reads Tarot cards on the side. Her favorite card is

the moon. It suits her well.

Alex and the Moon is a part of my "Soul Shine" series. I used oil and gold leaf on a 2" cradled wood panel to create it. The subject in the painting is painted realistically and set in a 2D background. I want you to catch that feeling of joy and wonder, that sense of freedom that comes from within when you view my work. I hope you enjoy!

Melissa Hernandez

"Even When You Are Older and Worn Down a Little, You Still Possess Beauty."

I took a picture of this rose when I was on a walk in my neighborhood. When I saw the rose bent over, near the end of its life, I instantly thought about my back pain and of my own age. I knew then that I had to draw a picture of it!

Barbara Hionides

Nepheli's portrait depicts a resilient, capable woman who, despite her confidence, carries a sense of defeat. She is grounded and accepting of what she faces. The weight of navigating the challenges of life is universally difficult. However, when we are affected by the presence of corruption, control, and injustice within our societal structures, it can become almost unbearable. This painting, inspired by a photograph by Konstantinos Kartelia's documentary "Greece under the Economic Crisis," captures a time in Greece when unemployment soared, suicide rates climbed, and thousands of war refugees arrived daily in search of survival. It's a poignant reminder that the hardships faced by our neighbors are never far from our own doorstep; and when the hardships do come, we are able to see that the same spirit that exists within us, exists in all of humanity. One of compassion; one which fights for love, freedom, and peace.

Mary L Hoffman

We lived in the suburbs and worked our riverside farm most Saturday mornings. We knew more about work ethic than most children our ages. At the end of our weekend shifts, Daddy rang a sound to call us in from across the 70-acre land. Aah, the inviting signal - work was over! In our rest, we nine siblings created some sweet memories

in this one large oak tree growing on the riverbank. I was younger and mostly played along the bottom log, hunting for fiddler crabs as my daring elder ones climbed higher calling me to swallow my fear! I loved their brave love. We have seen many storms pass through, yet like family, this oak tree still stands strong to carry future seasons of sweat, bravery, and fiddler crabs!

Amberly Hui Hood

My work focuses on paintings and alternative media practices that explore the idea of living with no shame. Through my paintings and rubber works, I utilize color, humor, and playfulness. In my contemporary quilt pieces. I work within my fun and bright color palette while calling on my Korean heritage and the traditional Korean quilt-making of "pojagi." I began making these quilts in 2017; however, it wasn't until recently that I discovered "pojagi." Since then, it has given a new life to my quilt pieces and has inspired me to research this art form more and bring new and different elements to these pieces.

Melanie Hopkins

Being under the sky has always been one of my favorite experiences. I marvel at the idea that we all share the same sun, the same moon, the same air.

To pay homage to the sky, I created "Chasing Dawn," which is comprised of hundreds of individual pieces of printed images of the sky from all over the world, ranging from the early 20th century to present time. I meticulously tore a single piece of each sky curated from my periodicals collection, and from these remnants a ubiquitous sky was created, with each torn piece representing a different time and space.

The sky pieces are glued onto a cradled wood panel using acrylic medium. The panels are finished with an epoxy resin for UV protection and framed using 19th century reclaimed wood.

Hale Horstman

In Hale's photographic journey, there's a clear exploration of juxtaposition. This piece showcases the ephemeral beauty of a bubble, floating gracefully amidst the profound vastness of the sky - a transient moment against

the backdrop of timelessness. Venturing beyond the conventional, whether it's a shift from monochrome to color, or capturing the mundane in a sublime light, Hale's works invite viewers to find beauty in the fleeting and to question the boundaries of what we perceive.

Jarrod Houghton

My current practice investigates the role of presentation within the context of the collection and the collector. The work embodies many facets of the collection, the most consequential being commemoration, observation, presentation and documentation. The object is important not because of the specimen itself, but its ability to speak volumes about the collector. The objects function to imbue the collector with a sense of a place.

Sisavanh Phouthavong

Growing up in a small town in Kansas, I have always felt like I lived under a glass dome, like in the American Natural History Museum. "The Token Specimen" is a series of biographical paintings celebrating resilient Southeast Asian Laotian women, former refugees turned inspiring role models for the next generation. Kulap Vilaysack is an actress, director, writer, and the founder of "LaoAngles," a Californian community that supports Southeast Asian creatives. The collaged images are from Kulap's social media to reflect comfort and the quintessential American Dream. Kulap's journey and "her" story shatter the proverbial glass ceiling and stereotypes, particularly the submissive Asian female trope prevalent in movies and television. Moreover, this piece also addresses the alarming 300% surge in anti-Asian hate crimes nationwide. Asians are routinely pigeonholed as token citizens, fostering fear, envy, vulnerability, and misrepresentation within and outside the Asian community.

Craig Houston

A powerful but subtle painting of a place created in my mind from detailed memories of my past. A place which may not exist but if it does, I would like to experience.

This large 120" x 34" oil on canvas is unique in that it has additional corrugated cardboard and rice paper texture throughout for special effect.

Kirsten Hoving

Moving On shows a figure walking behind a tyvek curtain. Red socks and black sneakers are the only visible aspects of the figure, whose remaining body is a faint shadow. Much of my work is about transitions, passages, and changes of states of being.

Jason Huffman

Living out in the country, I would drive by the fields of small farms and the character of the cows inspired me to take photographs. This young bull caught my eye and I knew that I had to paint his portrait.

Debōrah AODŌ Hughes

My work has used revealing aspects of my DNA, which have a profound impact on our culture today. By that I mean Black culture, Black women specifically, in my varied and diverse approaches to making art; installations; dance, design, curatorial and film, to name a few. My current project, "I Don't Know Who Needs To Hear This But - ." is a multimedia, multilayered body of work that is translated on film and installation. It explores Black women, from the south, growing up in the Bible belt and expressed via various forms of art; also giving homage to our ancestors and paving the way for our future as I explore these stories. The more we understand HERstory, what and how we tell our stories often affects what comes next. Art remains a strong contender of how we share our thoughts and ideas. Throughout history, art has survived the tidal wave of information, and remains an unpredictable source of imagination.

Betsy Hughes

Pelican Pete is a fabric collaged art quilt inspired by my love of these beautiful and comical birds. If you have ever watched these creatures at the beach, they are graceful and seem to have a personality all their own. Pete is a fairly young boy pelican venturing around on the water by himself and discovering the big world around him. I liked the innocent ruffled look he portrays.

I layer and adhere many, many small fabric pieces to a base fabric on which I have drawn the design. When I get the look I want, I layer the finished collage onto batting and a backing fabric. Using my sewing machine needle as

a paintbrush, I free motion machine stitch the entire piece. When completed, the collaged art quilt is then mounted onto a gallery canvas.

The Original Sister Dolls Collection by Ingrid Humphrey

To see my art is to see my culture and seeing my culture you see me. Ingrid Humphrey a doll maker speaking to the world through black dolls for 30 years. Making connections and transcending traditional doll marking into her interpretation of artistic doll art. My dolls represent the sister-hood of women of color that transcend the artificial boundaries of race and nationality.

My Sister Dolls are made using a variety of mostly authentic African and Indian cotton fabrics, beads, trinkets, unique trimmings, recycled silk, and lots of spontaneous imagination.

Joel Hunnicutt

Approximately twenty years ago, I signed up for a furniture making class at a community college. The idea was to learn how to make furniture for my home. As soon as I turned the pedestal for the table I was creating, I was hooked. Not on furniture making, but on using the lathe. I instinctively knew what to do. It felt right.

Over the years, I realized that I wanted to take my love of wood, give it the luminosity of glass while using the forms of ancient pottery. This led me to segmented wood turning. I cut many small segments of wood, assemble the pieces into a rough form and then turn it to the final shape. Through an additive process, I reinterpret the ancient and classical forms and couple these forms with 21st century surface treatments. These forms are made new again, with vibrant colors not normally associated with wood.

I love the solitude of my work; it is what often feeds my creativity. My work is displayed in public and private collections worldwide.

Cynthia Huston

I loved the sheer beauty of my friend as she stood on the shore and looked longingly out to sea, and knew I had to capture that moment in time on canvas.

Brian Imfeld

"The Lay of the Land" is inspired by the geometric organization of ancient Mesoamerican cities and architecture, and how it relates to the way societies must still contend with nature when building their infrastructure. The composition is created in response to a spontaneous application of water color. I superimpose geometric structures under, on top of, and within the spontaneous foundation, symbolizing the calculated order we impose on nature's unpredictability. These techniques are meant to mirror the way people collect and analyze data, and then create processes and procedures to organize the world around us. I strive to bridge the gap between ancestral wisdom and contemporary technology, offering a unique perspective on the symbiotic dance between human intervention and the organic world.

Leo Isac

This artwork explores the mysterious duality between humanity and nature, symbolized by the image of a woman holding a radiant jellyfish, emerging from another woman merging with a tree. Amid the night, the light of the jellyfish illuminates their faces, evoking profound transformation and a connection with the cosmos, while nature silently acts as a witness to this cosmic enigma.

Sofia Margaret

TW: Sexual Assault

Somewhere beyond the numb gaze and swollen hips is a young woman who convinced herself it was her fault. The pain was not only physical but mental, as if every fiber of her being had been shot by him. Next to her is the same body but an older soul, repairing what had irrevocably been taken from her. They seem like sisters now, maybe old peers who only share similar experiences but have gone their separate ways into the world, in directions of darkness and light. The one on the right has to choose every day to live unapologetically apart from the girl on the left, remembering the scars that have now healed, eternally marking the grisliness of what a man can do.

These portraits examine the reality of what healing from SA is like. They are the horror and triumph of what so many women experience at such a young age.

Wesley Israel

I'm an avid surfer, and I wanted to capture the peace and tranquility of waiting on a set during an overcast or stormy day. The water is so dark. The surface is smooth and there is generally no one around. Those are moments I cherish.

Trip Ivey

A dynamic spatial rhythm of order and chaos emerges within a static modular structure as the observer's viewing position progresses. An interwoven compression and release of proportion exists within the balanced spatial voids.

Nancy Jacey

New Beginnings is a portrait of my son using my own reference photographs, imagination, and live luna moths that we raised and studied. The use of the luna moth and rosemary is to symbolize transformation, renewal, regeneration, faith, love, remembrance, and clarity after overcoming the trials and tribulations of the pandemic. To date, this piece has been juried into the CPSA 31st International Exhibition, UKCPS Open International Exhibition, IGOR 2023 Fall Salon, the Allied Artists of America's 110th Exhibition at the Butler Institute of American Art, awarded first place graphics in AAPL Inc's 2023 Spring Member's Exhibition, awarded 3rd place professional division in Color Magazine's 24th Annual Member Show, and featured on a Times Square billboard in New York. I used many layers of Prismacolor, Holbein, and Polychromos colored pencils, no solvents, and 600 hours of work from sketch to finish. My goal was to use a vibrant, saturated, and painterly style to create a magical mood.

Nykia Jackson

"Stop and smell the flowers" is a phrase commonly used to suggest slowing down in life and being present. We are not often encouraged to admire ourselves as one of those flowers. We all move at such a fast rate from the time we can crawl and walk to the moment we are able to clock in on a job. Through the various stages we go through, we have to cherish our growth as human beings and where it all started.

I dedicated this process to letting go of control and tapping back into when art was fun. Approaching the paint

very loosely, I created the background with ripped pages from books, wild layering of paint, and an immature take on free hand flowers. It's to bring joy to our younger selves, and remember to continue to water your inner youth.

Kay Sasser Jacoby

"Santorini in My Dreams" is part of my Kayberry series. A riff on Andy Griffith's Mayberry, my name and my vision of an idyllic place to live based on a search I've been on my entire life! In painting this series, I came to the realization that Kayberry is with me wherever I go and more like a state of mind vs a physical location. My approach to painting is intuitive, so I never really know what's going to emerge, but inevitably villages "appear," and, no, I've never been to Santorini, Greece. But I can dream - and paint.

Anuja Jain

A whimsical birdhouse forest full of 30 brightly painted homes for our feathered friends. This installation is an effort by the artist to incorporate her rich, colorful culture and deep-rooted traditions into her creation. Artist Anuja Jain has added freehand painted, unique distinct mandala patterns, along with some sustainable features on each of these birdhouses to give them an aesthetic look and sensory feel. People are encouraged to stop and pay attention to the carefully selected birdsongs playing in the background, to get a sense of harmony and energy flowing through all these pieces. The artist also encourages gentle touching to get the feel of the 3-D patterns used on these pieces.

Please make sure to stop by after dark as well, to see a whole different look of these beauties as they have some glow-in-the-dark features added to them.

James Jennings

Using oil paints, I aim to bring life to the canvas, layering color, texture, and brushwork to create a dynamic and engaging portrait. I pay close attention to the play of light and shadow, utilizing chiaroscuro techniques to add depth and dimensionality to my subjects.

My goal is not merely to create a realistic likeness, but to

capture the essence of my subject's personality and inner world. I strive to convey their emotions and spirit through the composition, color, and texture of the painting, creating a work of art that not only captures their likeness but also evokes a powerful emotional response in the viewer.

Rachel Johanningsmeier

In my art, I use imagery of the nude figure to convey the raw and often hidden human conditions that we all experience. Self-perception, belonging and suppression are just a few of the emotional topics my work encounters. I believe that we are not as different as we might think, and that we can connect through art because it acknowledges these shared states.

"The Chameleon" observes how our primitive social needs intertwine with one's sense of self. The human species is defined by its innate social capabilities, so our desire to feel like we belong becomes a powerful driver in our decision-making. Using nature patterns as symbols for different personas, I camouflaged the body to suggest how identity can be lost in the search for connection.

Jeremiah Johnson

Since 2001, Jeremiah Johnson has been suffering from the invisible, but chronic and sometimes debilitating, disease of Ulcerative Colitis. Art became a means for him to handle the realities of living with this disease and the overinflated cost of medical care in the US.

Debt Collection consists of the artist's own medical bills from 2020 until the present day. As he receives another bill (about once a month), he adds them to the stack on a giant syringe. The rising cost for care that he owes the hospitals is in the form of a moveable type displayed on the front of the pedestal, which is changed each month to reflect the current amount.

Clay Johnson

Like most of my work, I painted this on-site in front of nature, as well as in the studio. While I am not attempting to document nature or provide a literal representation of foliage or weather, working outdoors does provide a connection and immediate stimulus unavailable to the unaided imagination alone. Nature is vast, my brain is tiny.

Travis Arthur Johnson

Parenthood, Joy, Anxiety, Excitement, Exhaustion, Hope

If you are a parent, you probably have a number of other words to describe your own experiences. Reflecting on my time as a father of two daughters, I have been thinking about what it means to be a parent. While my thoughts focus on questions like, "Am I doing the right things?", "Am I raising them to make the right choices?", and "Am I creating a world where their children will be safe?", I am also caught in the happiness of things like simple play. This piece, Hope, manifests these thoughts and feelings. The ground surrounding the figures of a father guiding his daughter's first steps conveys anxiety through its vivid red-dish color scheme and its nondescript nature. It is unclear what exactly we are heading into but this uncertainty is tempered with the brightness of sunflowers which symbolically represent hope and a positive outlook on the future. Ultimately, we walk with uncertainty into the future, but our hope for the best guides us.

Kelly U Johnson

"Stick by Stick" encourages viewers to reflect on the legacy of remarkable individuals, including Black inventors and creators, whose contributions affect our everyday lives.

Todd Jones

Discarded and mistint house paints are manifestations of culture as they are forgotten in basements, garages, and closets and left behind by previous owners. Mistint house paints are orphaned in hardware stores by customers unsatisfied with their original color choices or when the store fails to create the desired hue or finish. Disconnected from the original owners and their intentions, mistint house paints are imbued with invisible individual memory and comprise a visible cultural history.

Process plays a central role in my work as I recontextualize materials through my collection and intervention. These lids expose remnants and the foundation of their previous lives. I collect discarded and mistint house paint to understand consumerist behavior and our cultural use of color. These repurposed objects focus on abandoned

materials and lost hopes and dreams, critiquing the excessive waste of our contemporary consumerist ideology.

Krista M. Jones

My current work centers on symbolism and an ongoing abstract figurative series called Patchwork. It examines the human condition through fragmented landscapes, and avian themes; exploring topics of the cycle of life, freedom, and perspective. The work is inspired by nature, man-made elements, and the complexities of humanness. I break down subjects into simplified forms and reconstruct them in complex ways that challenge the mind. These dreamlike paintings are meant to captivate and move the viewer through an experience, encouraging self-reflection and offering a space for us to connect with the work and each other through collective human experiences.

Sarah Hannah Jones

From my creative vantage point, there are zero limits. The nature and energy of my artwork evokes a spiritual and meditative ethos. I gravitate toward communicating this by forming texture through the use of diverse mediums. My fascination with the manipulation of materials brings about continual exploration and discovery of both myself, and my practice. I do not allow my artistry to be confined to any particular order of operations. Instead, I let the art itself dictate the process, which allows me to discover methods and techniques that are essential to the delivery of my vision.

The make up of my figurative and abstract pieces oscillates between ornament and design, echoing my pan-African heritage. My paintings and sculptures serve as symbols of a certain inner strength and spiritual consciousness. My attempt at connecting the threads of blackness, spirituality and nature, brings about pieces that are designed to evoke a sense of harmony in its purest form.

Josh Jordan

This painting is an adaptation of the story of Romulus and Remus, in which a mother wolf nurtures the two after being left to die by the King. An inspiration for the piece came from Capitoline Wolf in Rome, Italy. My piece flips the intention of the wolf on its head by changing the nurturing feeling of the mother wolf in the original story to the

prideful male Aristocrat preying on the disadvantaged. The male Aristocrat acts as a token for the rich and powerful. And as he entraps the two below, he exploits their needs in this world. One might think from the goodness of his heart, but rather to feed his ego and remain prideful. I wanted the two figures' desperation to blind them. We see it from the outside looking within. They are both in impending doom by the monster looming over them. The Aristocrat also alludes to the sinister side of Alice in Wonderland's Cheshire Cat. I always felt a very uncomfortable undertone with the character, which is what I wanted the Aristocrat to exude.

Jeremiah Jossim

This painting synthesizes imagined, experienced, and remembered spaces. Utilizing multiple idioms, the surface is in constant fracture, pattern, and rupture. Time is a relative element in its structure, just as our memories can waiver in their temporal shape. The work mimics our own construction of the landscape, fluctuating between representational space and abstractions. The use of flatness and repeat pattern is an important part of my process of investigation and reflects our culture's need for organization, but also domination. I am concerned with our manipulation of the environment and the ever-growing imbalance that has come to define the Anthropocene but intrigued by humans inherent adaptive capabilities. I have deep reverence for the North American landscape, but must question the privileges of recreation, tourism, and who has the right to explore and live alternatively in this country.

Katie Karban

This series consists of 9 portraits and 16 mini quilt squares that represent a piece of my community. I am interested in the stories people tell that relate to a pattern or motif that holds significance, like a gifted or handed-down item of clothing, family heirloom, or wallpaper in a childhood bedroom. To begin, each volunteer works with me to select two or more fabrics that represent them in some way. These fabrics are sewn together as a substrate for each painted portrait. This combination presents each of the people both abstractly, as they perceive themselves, and realistically with their likeness.

As the larger quilt paintings are created, I use the scrap

material to make the mini squares that mix up all fabrics. Each painted person is put into a larger community through this jumbling of patterns and color connections. This project emphasizes the history of quilting as community builders when groups gather to create, or in this case, are represented through a collection.

Debra K. Kelly

This 1955 Chevy Nomad and the scenery of the South served as the inspiration for this painting. There are many elements to explore in this piece. That which was old is new again, restored to better than its former glory, and remains ready for the next trip. We are nomads, constantly on the move, traveling on our own unique journeys through life. We wander down back roads, trying to determine where to go next, looking back at where we have been or where we were lost, and reflecting on what we have learned from our travels. We remain travelers in the sense that we take time to consider the journey ahead, appreciate the journeys already completed or redirected, while understanding that there are both obstacles to overcome and experiences to enjoy on the road ahead. And, when the journey is complete, we too will be more glorious than we were in the beginning.

Mary Carol Kenney

I kept hearing the song "I Wish I Was the Moon" by Neko Case, and felt I needed to paint it. It is about exhaustion and depression, and depicts a woman on the moon, but under the ocean.

Deborah Kern

This is the second work in a new series called "companions." The past year has been the most traumatic in my life, and is not yet over. Due to the breaking of my marriage and chronic health issues, I no longer wish to paint gothic or unsettling pictures. I only wish to surround myself with my new, faithful companions. Houseplants. They excite me in their beauty, varying needs, details, breath, and mostly companionship.

Joyce Watkins King

I created this vest and pocketbook from more than 4,000 re-used keys, garment labels, and purchased fabric and thread. I chose corduroy for its strength and because it

provided a built-in grid. It took me nearly 3 months to hand-sew the keys.

The 84 lb. vest represents the average weight of clothing each person in the U.S. and western Europe annually tosses in the trash, where it piles up in landfills.

I chose a basic garment, a vest, so gallery guests could try it on and feel the weight on their body at assigned times. I chose keys for their weight, beauty, and the "siren song" of their movement, mirroring the way retail stores display the latest fashions.

The audio that goes with the vest allows visitors to hear the melody of the keys when the garment is worn, tinkling "Buy me, buy me!" Because the vest's weight makes it difficult to put on and remove, I made a pocketbook at 1/4 the weight. It can be lifted by most people, and it helps them imagine the weight of the vest.

Trisha King

This piece represents women who have battled breast cancer. I've been working on this bust for six years, and in that time it has been reworked and layered over to become what it is today. The bust draws attention to the breast cancer symbol we all know so well. I explored this particular form of cancer from all angles in this piece. The circuit boards on the bust represent a woman- her physical being internally. Each watch has been carefully placed and tells a story:

Ticking watches represent women who were diagnosed with breast cancer.

Watches placed three in a row, represent generations of breast cancer within a family. Watches that are no longer ticking devastatingly represent the women who have lost their battle with breast cancer. The tiny pink nails represent the cancer metastasizing and spreading in the body.

The burden of breast cancer lies on the woman's shoulders, here is where she carries the weight of her diagnosis. Many circuit boards have been righteously smashed.

Mona King

The colors, textures, and materials of nature connect us with memories of childhood. Nature also calms the stress we have in life to improve wellness. This art represents a portal to nature.

Nature-inspired art permits us to slow down, calm, and enjoy the beauty, passion of the natural world, imagination, and memories.

"To nature I aspire"

Morgan Kinne

Sculptor Morgan Kinne cobbles together a story. Or several stories if you like. We leave traces of ourselves every day, in everything we encounter. And these traces offer clues to our identity. Even the smallest impression holds within it the creation of place, memory, and history. Buildings naturally speak of contrasts, of opening and closing, revealing and concealing. They penetrate deep into the imagination and stimulate mystery, poetry, beauty, and play. Buildings are of course an extension of those who built them, and a house only holds meaning in its reference to humans. Stories lie in the history, labor, and structural intelligence of the built environment. And in the end, life really is about stories.

Njeri Kinuthia

This charcoal and pastel self-portrait features me donning African fabric and a mitre-shaped head wrap that alludes to religious authority. The gaze and point of view is that of looking down. The perspective is from above, deliberately hung at about 100 inches from the ground, compelling the viewer to look up to meet my gaze. The voluminous fabric and regal gown draw inspiration from religious and kingship attire, resulting in an imposing and encompassing installation. As a petite woman who has faced years of bullying due to my size and experienced religious trauma, this artwork serves as a symbol of empowerment. By placing myself higher than eye level and adorning a large gown, I assert my presence both symbolically and physically. The fabric, shipped from Kenya by my mother, underscores the collaborative bond between a mother and daughter, enriching the narrative of this piece. The goal of this artwork is to provoke contemplation on em-

powerment, self-assertion, and authority.

Kevin Kirkwood

One thousand, eight hundred and twenty-seven days after his first attempt to stop breathing, Jon drove his late model sedan to a white sandy beach. After writing me a letter and placing one shell in the magazine loading port, he rested his warm chin on top of the cold metal barrel. While facing the transparent waves of the Gulf of Mexico, he released his final exhale.

P.S. don't forget to breathe

This installation is an immersive experience that delves into the complex emotions surrounding the loss of a loved one. It features fragmented forms using foam, paper, nylon, and projected light, which break down the visual plane. The projected video was taken from Destin, Florida, the exact location where Jon stopped breathing.

Kaitlin Kirsch

As a visual artist, I strive to create more than what is there; brighter colors in the sky, different textures in a space, or an element in a room that would not normally belong. I do not want to recreate a scene; I want to express a mood based on a setting. Whether that be a sense of calm, hope, angst, or nostalgia.

The style I have developed in painting landscapes, is inspired by Impressionism. I employ techniques of the style by starting with loose brushstrokes and bold colors, then building up layers of detail using techniques like stippling. I manipulate color and light to make up the spirit of the piece, such as the work "Waterfall." Details like abstracted shapes in the sky or waterfalls in the distance, are added to create a more fantastical setting. A place that is not necessarily realistic, but one that I daydream about in a flawed remembrance of places past.

Tatiana Kitchen

"All The While Knowing" is an exploration of human experience featuring my son. This piece delves into a narrative of self-discovery. It resonates with the collective human experience, as we navigate the external world, while simultaneously embarking on the intricate voyage within ourselves. I chose my son as the subject, because

his growth and self-awareness inspire my contemplation of the human experience.

The dark blue entity in the background symbolizes inner voice and conscience. Echoing my son's image, it serves as a metaphorical mirror reflecting our shared journey ñ the radiant embodiment of our inner child, the source of creativity, and the process of self-discovery. The realization of "I" in relation to the world. The snakes coiled around his neck represent transformation and the innate shedding of our old habits and beliefs as we develop. The plants serve as the embodiment of this development, emphasizing the significance in encouraging our authentic selves to flourish and bloom.

Jeana Eve Klein

In my current work, I am recreating my late grandparents' travel photographs from the 1990s. The original pictures represent a different era of documentation, when photos were taken with the preciousness of film and shared through the intimacy of tangible albums. When I look at these pictures, I ponder what it was about that exact moment that my grandparents wanted to preserve and remember. I get a sense of their joy and awe at the world and all its wonders. By reinventing these images, I am reflecting on the dramatic evolution of vernacular photography and the impact thereon of digital and social media. Rather than the preciousness and privacy represented in my grandparents' photo albums, we now have an unlimited capacity for documentation which can be carefully curated and shared instantly with the masses. I am pixelizing the images through beads and making them larger than life for public display, essentially making physical versions of the typical social media sharing of today.

Amanda Kleinhans

You have purchased your seat for your flight.

You get a notification that your seat has changed.

You board the plane.

Your new seat is in an emergency exit row.

You ask the flight attendant for a seatbelt extender

because the standard seatbelts do not accommodate your body.

You are told that if you need to use a seatbelt extender, you can't sit in the emergency exit row and will need to switch seats with someone, unless you can "try to make it work" without it.

You try for some time and it just doesn't work.

You inform the flight attendant that it's not working.

Your face flushes as the flight attendant turns to the rest of the plane to announce the situation and requests a volunteer for the seat switch.

Silence.

Ann Klem

The "Us" Story:

We all started from the same block, the same ancestors.

Through the years and generations, we have had a chance to go down separate paths and experience different environments and exposures.

Some of us have been treated well. Others, not so much. Some of us have learned and grown from our experiences and exposures. Others, not so much. Some of us have grown up with neglect and abuse. Others, not so much.

We have, in fact, grown into various beliefs, prejudices and tolerances.

Some of us are conservative. Some are liberal. Some are survivors, while some are scarred. Some are raging and others are serene. Yet, we are all still "us".

And on any given day, we may deserve more than one of these titles. But above all, we are still "us"!

...

Six pieces make up the "Us" sculpture. They are "Conser-

vative", "Liberal", "Survivor", "Scarred", "Raging" and "Serene", all parts of a single glass cast block.

"Us" represents the divisiveness in our current world.

Joshua Knight

"Disposable? We are not" is a watercolor painting bringing awareness to the Murdered and Missing Indigenous Women (MMIW). Being an Indigenous American, MMIV sits heavily upon my shoulders. The numbers of Native sisters and children going missing or murdered are at a relenting rate. Why must our sisters be victimized? Why must this happen?

Emma Knight

Within this scene of a not-quite-so natural botanical landscape, the viewer is invited to explore and ponder the possibilities of symbiotic relationships. I've always been influenced by science fiction, but now scientific realities are more and more part of the serious conversations of the day. Whether we are battling a novel virus, diverting asteroids or suffering the effects of climate change, our daily lives include confrontation with nature in beautiful and terrifying situations.

Lee Ko

Lee's art journey embraced diverse mediums in metal, clay, and reclaimed materials.

She crafted a clay egg daily for 100 days, encapsulating her life, culture, thoughts, and living experience throughout her long journey. This is a diary in clay sculpture telling 100 different stories.

Her daily eggs capture the essence of everyday moments in her small sculptures, spotlighting the things we often miss. Each egg offers a glimpse into her everyday life with her family.

Each QR code allows the viewers to explore the story behind the artwork through smartphone scans.

Her work emphasizes the value of life's minutiae and how they harmonize. Through her art, Lee reveals the power of ordinary elements uniting to form something more signifi-

cant - a reminder that together, the small pieces of life can support and enrich each other.

Maike Kowal

The dream of art has lived inside of me from a young age. I remember, as a child, experiencing art as color and movement, mesmerized by the shapes and liveliness of my environment and my way of understanding the world around me.

This piece featured is a multimedia interpretation of pollinators, bees adorned with gas masks living in a field of blemish-free pristine poppies, drawing attention to the plight of these essential pollinators living in a man-made chemical filled environment; a "death wish" environment.

To quote Albert Einstein, "If the bees disappeared off the surface of the globe, then man will have only four years of life left. No more bees, no more pollination, no more plants, no more animals, no more man."

My hope is that this piece will awaken the viewer to realize the impact these deadly manmade chemicals have on our world, our environment, and the precious pollinators, the cultivators of our world.

Reagan Kruse

I was struck by this window in the Vatican City art museum. It was completely ancient with its stained curtains and crackling paint. You could not help but imagine the beginning of its life time, and the beginning of the entire building's life time. The weather outside conveniently reflected this same passage of time. A feeling of doom came over me looking through this window. All things endure a life cycle.

Lamore

This work was inspired by the concept of mortality, and the general lack of observation for this concept within modern society. It is a useful concept that when acknowledged can give a valuable perspective to our every day life as we'll live it to the fullest.

Christopher Lane

Christopher Lane uses vivid colors, lush symbolism, and

double imagery to illustrate divisive topics, allowing viewers to see them through a new, perhaps softer lens. Walking the Tightrope is something each of us do each day. We carry things of our past; have highs, lows, experience turmoil, and find peace.

Chase Lanier

"multitude" perhaps began with the loose query of, "What of time?" It was the topic at the top of the page of my sketchbook during the initial considerations that would become "multitude." The first sketch was accompanied with notes about, "different perspectives, along the same resulting curve." Within a couple months, I arrived at the notion that I am dealing with "material affecting space," and vice versa. This happens over time. That's all that was written.

As I continued developing the piece and working through the production of the form, I relished the singularity and similarity of each component. A variety; eventually bound. The binding is a surety. Until its fragility gets the best of it and time continues its contribution.

As for the value of the individual response, I consider it rude to determine what anyone should experience with this piece. Though I hope it confirms an aspect of truth for each of you. Give it some time.

Chris Lanigan

We share our island community with over 80 species of birds. They stand tall and still in the marsh, perch in the trees at night, and gracefully soar through the air. Some are solitary, while others hang out with their friends and welcome (or not) the occasional interloper into their midst. Some visit for a short time, arriving from distant locations, and others live with us full time. I never grow tired of watching them, from the dainty blue birds to the elegant long necked Egrets and Blue Herons. As I designed this quilt, I realized the shapes reminded me of the birds I see every day. It is my tribute to them.

The quilt was designed improvisationally, machine pieced from commercially available solids, and quilted on a domestic machine.

Susan J Lapham

Playland is an amusement park on Long Island Sound where I spent many magical hours. The series portrays the excitement of entering the park and exploring the midway. It's about turning an ordinary day into a best ever day with all the fun that awaits. It's about deciding which rides and what games, about friendship, first kisses, and joy. Playland 6 is about the beach and the boardwalk and the boats. About splashing in the waves, sunbathing, and sunsets over the water. A perfect day at the park.

Ava M. Laws

On a family trip to an aquarium half a decade ago, we stopped by one where children could crawl up into an air pocket so they could be inside the tank. After my siblings crawled in, I tried to follow suit but found myself too big to continue after them; this resulted in me taking a photo which this piece is based on.

It's made to display the chaos of siblings and the permanence of their relationship, despite fleeting youth. Their playful nature is exaggerated, popping out with vibrance within a wild array of colors, however, still in contrast to their surroundings. Despite the time that has passed since then, the love-hate dynamic of childhood rivalry is etched into the fabric of their connection and will likely never change as the core of their family dynamic.

Jesse Leake

This piece is inspired by historical ethnobotanical studies, and personal experiences correlated to psychedelic's alongside man-kinds search for meaning in life; it is alluding to how such different cultures and peoples used the very same types of substances to attain altered states of consciousness within the relativity of their own purpose. I find it fascinating and extremely fun to paint and research for inspiration by studying other cultures and the history of their use with different substances, and how it shaped their spiritual beliefs and moralities.

Harley Leatherman

This is a self-portrait created in an attempt to see myself as the woman I have become at the age of 31. I often experience feelings of inadequacy in various aspects of my life, including physically, mentally, and emotionally. Life offers

numerous avenues and paths to choose from, and I've always felt like I'm rushing headlong through my existence, not desiring the things society tells me my gender should desire or acquire for fulfillment. It seems that I'm lacking in many areas of life. In this portrait, I am simply the woman who still enjoys relaxing on sunny days in her underwear while reading comics she loved from her childhood. In this moment, I find happiness, contentment, and self-assurance, even if it's only temporary.

Svetlana Lechkina

I am a self-taught quilling artist who never stops learning more. Quilling or paper filigree is an art form involving the use of strips of paper that are rolled, shaped, and glued together to create decorative designs. Each element needs its own special attention; from the quality of the paper, to the glue used. From the background that adds an extra layer of depth, to the frame that finishes it off.

I can't draw or paint to save my life, but give me paper and glue, and magic will happen. I am certified by the North American Quilling Guild.

My medium is very humble and very simple - paper. Strips of paper in a myriad of colors, thicknesses and weights. There's no better feeling than creating something amazing out of such a versatile material.

Mother Nature is my biggest inspiration, be it flora or fauna, or the underwater world.

Gadisse Lee

In my self-portrait, I articulate the nuanced experience of inhabiting a space that oscillates between discomfort and familiarity. The lush strands, gracefully forming soft and comforting shapes, symbolize the people in our lives. Each blade's gentle curve tells a narrative of shared moments, and the inherent goodness of companionship. The positive aspects, akin to the blades' beauty, entice us to linger in spaces we might otherwise wish to abandon. The blades brushing against the skin mirrors the potential for harm within personal relationships. This self-portrait becomes a visual narrative unveiling the paradoxical nature of our bonds. It explores the beauty encapsulated in the dichotomy of seeking solace in spaces that may

inflict wounds. It is a testament to the multifaceted nature of self. It speaks to the resilience found in embracing the complexities, creating a profound reflection on the intricate tapestry of emotions woven into the fabric of our connections.

Aaryn Lee

"What you Count is Held Within" is a visual exploration of bodily repetition, conveyed through house paint, acrylic, enamel, charcoal, oil, and ink on canvas. Through rhythmic and resonate language, this work explores transformative potential from deliberate pauses and repetitive gestures.

Engaging in a somatic process, I attempt to unearth deep layers of emotions and memories, convinced that trauma resides within the body. Each layer in this piece testifies to my history, touching on themes of mental health, memory, ritual, the female experience, body dysmorphia, and the interplay between chaos and order.

Through intentional gestures, I find mindfulness, while the diverse marks etch a visual record of my ever-evolving mental landscape. This approach forms an intricate visual tally of my lived experiences and etched memories. My palette is influenced by my upbringing, marked by the overcast tones of the Pacific Northwest sky, and by my background in intaglio printmaking.

Amy Randolph

Lepping My Memento Mori series is not simply about contemplating our mortality, but about realizing the value of each moment. As a woman who has allowed nature to take its course without fear, I am often asked about my "unusual" approach to aging. When conceptualizing my Memento Mori Self Portrait, flowers had to play an important role. Not only for their transient nature, but for their symbolism. I chose flowers that were in their ideal stage, suitable for botanical illustration with their bright colors, curves, and beauty. The portrait sits within two planes of these flowers, but without any real sense of space. The uniform patterned background fights to come forward, and the flowers in front are trapped within the confines of the body and hair. The flowers also contain hidden messages. Each was chosen for its Victorian mean-

ing and used to symbolize major events in my life. They represent my search for the beauty in my imperfection.

Jamie Lester

I create work based on the human figure in a variety of mediums. I try not to be didactic, but leave the interpretation of the work open, so the viewer can come to their own conclusions about the meaning of the work. Thematically, much of my work mines the rich iconography of Appalachia, centering around themes of poverty, addiction, and the desperate beauty often found in extraction economies around the world. This sculpture, "Serenity," explores the subtle emotions the human figure can convey through stance and weight. The realistic ceramic features blend into the rhythmic, repetitive abstract steel forms, to convey a sense of quiet strength.

Shannon Rae Lindsey

How do we determine objects as useful, useless, ordered, or disordered? These terms are elusive and subject to change through our perception and point of comparison. They can never be entirely true or false; they exist somewhere between. Through installation, sculpture, and mixed-media drawing, my work embodies notions of order and disorder with manufactured construction materials, to challenge their conventional context, setting, and utility. My manipulations and processes create dramatic physical shifts to imply the objects could never revert to the original manufactured state, but simply continue to change. I encourage viewers to engage with these manufactured materials, visually and physically, in new and unexpected ways by highlighting formal qualities and placing them outside of their traditional context. Through this practice, I encourage breaking down preconceived notions and definitions to encourage curiosity and embrace uncertainty in our everyday lives.

Connie Lippert

Code Red. The state of humanity.

My tapestries are woven with the wedge weave technique originated by the Navajo around 1870. In contrast to most weaving, which is woven horizontally on the loom, wedge weave is woven on the diagonal, which gives it a characteristic scalloped edge. The standard of excellence for

tourists and traders for Navajo weaving in the late 1800's was a perfectly straight edge. The scalloped edge, which I find intriguing, is thought to be one of the reasons the Navajo abandoned the technique in the 1800's, though it has resurfaced in recent years.

Hex Visuals

"BLOOM" is an interactive projection installation with community participation in a unique experience while planting flower bulbs. "Bloom" debuted at the 2023 Charlotte SHOUT! Festival in Charlotte, North Carolina for 17 days. It is comprised of a highly interactive segment that invites visitors to plant a real flower bulb, while a live feed of the flower bed is projected, then a digital flower blooms in the projection directly where a bulb was planted. Bloom customizes the planter's experience by reacting to motion of planting and adding instant gratification by immediately blooming a digital flower. The flower bed itself is hand-built from lumber and the flower bulbs are sourced locally. During the SHOUT! Festival, the community planted 11 flower beds that were then distributed to local businesses in Charlotte to increase beautification of the city.

Ryan Lips

A convergence of eras in plain view. Along a lonesome west Texas highway, a single farmhouse, forlorn and forgotten over time, still stands among a backdrop of modern windmills that stretch on for miles. Although near total destruction, the structure still maintains connected to the power the giant windmills behind it generate - connected by a single wire still holding on to its relevance in the world.

Kelsey Livingston

I make artwork that represents the idea of things being temporary and the potential that comes with it, using the visual metaphors of birds and space. I combine different printing methods to create images that tell a story with human-like characters. I am interested in how people think about their own mortality and how it affects their perspective on life. I look at contemporary illustration, art nouveau, and block prints for compositional cues to help build the work, and give it visual voice. This work is a nod to the idea of parenthood and mortality. The inner most

part of the work shows the early stages of life, represented by the eggs, and moves toward death with the skeletal images and ghosts all the way on the edges. It is made by hand printing on fabric, and an intuitive sewing and quilting method." - Livingston

LIVLAB - Morgan Kennedy and Kevin Kirkpatrick

This collaborative piece weaves object making, water-way exploration, and sound, with romantic literary impressions of Western North Carolina. The project started with a passage from the book *Thirteen Moons* by novelist Charles Frazier, in which he describes a local mountain medicine made from "River Nests."

A River Nest is a collection of tinder that gathers in the hollow of rocks along tributaries, which can be used to create a potion that grants the ability to forget or retrieve a love. With this concept in mind, we embarked on a pseudo-scientific exploration, collecting underwater river sounds, water, and nests from seven tributaries that feed into Cullowhee.

We made love potions from boiling collected water and nests. The bottles found while hunting for nests were used to house the potions. Porcelain relief maps indicate Cullowhee and river nest locations. Coordinates of the nest locations are stamped in lead labels.

Phillip Loken

My sister and close friend K'Leeyah holding her son Phoenix, aka Big P, in Virginia during a party for his 2nd birthday in March 2023.

When I saw her holding him and wiping his mouth, I knew I had to make an image. It was an immediate visual cue to a more carefree time anyone with a Black mother can relate to. When I saw this, I felt like it was my mother and I.

Currently based in Mebane, North Carolina, Phillip "King Phill" Loken was born in Texas and has lived in various cities and towns across North Carolina since the age of four. His photography is intimately tied to his lived experiences as a Black man in the American South. He wants to capture the rich history and vibrant cultural expressions that influence his subjects' lives.

Izzy Losskarn

Izzy Losskarn is an emerging pastel artist and researcher based in Athens, Georgia. Her practice, which is rooted heavily in the regular study of gender-based research, pulls together familiar and absurd imagery from personal and anonymous experiences related to the topic of gender in an effort to address a specific issue - the circumstances and consequences of the overwhelming presence of gendered stereotypes, ideas and imagery in our daily life.

"Ripe and Reduced" is a pastel drawing which offers audiences two over-sized and improperly labeled bananas as a confrontation of the outdated ideas that often surround political intersections on age, gender, and value. On the left, an underripe banana, incorrectly labeled as ready-to-eat, waits for its inevitable consumption. On the right, an overripe banana lingers, reduced in value, likely to remain untouched for a while longer. But both are still bananas, separated only by incorrect labels, by appearance, and by arbitrary value.

Ángela Lubinecky

This painting is all about joie de vivre! "I dare you to jump into the water," said the fun loving grandma to her granddaughter. Was it a bit risky? Yeah, but isn't life a string of risks one decides to take? Did they have fun? I want to believe they did, and most importantly that they bonded over it. Did they get in trouble? Most definitely! Was it worth it though? 100%!!!

Kelly Lucarelli

How can I be so in awe of the mountain, view and yet my dog turns his back to it? Anyone who knows me, knows how much I love the mountains. I find so much inspiration and serenity in the ever changing skies, colors, and folds that overlap for miles. When I'm in the mountains, I wake up for the sunrise and sip on my coffee as I enjoy the new day's beauty. And my dog, Max, is usually right there with me. If I could tell him to turn around and look at the sky, would he actually notice? He's super-loyal and hyper-focused on sharing the morning with me. But for different reasons... companionship, unconditional love, and petting. This moment is a special one every time it takes place - it brings me comfort and happiness, and I'm pretty sure

Max feels the same way.

Andrew Luy

In the heart of Sherwood Forest, a new prodigy emerges, one that re-imagines the classic tale of Robin Hood. Meet Robyn, a fierce and cunning young woman with a spirit as untamed as the woods she calls home.

Robyn embraces her role as the people's champion. But this is not merely a story of gender-swapping; it's a tale of empowerment, resilience, and the courage to challenge the status quo.

Robyn's story reflects our modern world, where gender is no barrier to heroism, and the fight for equality knows no bounds. Her journey inspires others to fight against injustice, reminding us that one person, fueled by determination and compassion, can make a profound impact on the lives of many.

In this reinvented fairytale, Robyn becomes a symbol not only of resistance, but also of the enduring strength of the human spirit. With her hat, bow, and arrow, she promotes an attitude of community where people are helping people, and as a new hero for a new age, redefining what it means to be a legend.

Beau Lyday

Tin of hearts was inspired by an early gothic rose window in a templar hermitage circa 1000.

The window has five unique elongated straight sided hearts that intersect, forming a pentagram. These intersections also create five smaller hearts.

There is nothing written about the meaning behind this rose window. At the time this church was built, the pentagram was used as an amulet to ward off evil. A hand holding a heart symbol was often found drawn on the walls of the Templar's cells, and was symbolic of charity and mercy.

As a maker, I find the geometrical construction of this rose window intriguing. As an artist, I feel the balance and harmony of flow between different forms merging into one.

As a person with a searching soul, I wonder what it could mean. My takeaway is that I need to protect my heart and soul from evil by loving and by being merciful.

"Protect your spirit, because you are in the place where spirits get eaten." -John Trudell

Jared Mack

My friend Trieton Shannon is the model here. I'm truly grateful, as he has been a helpful piece to my artistry for years.

Black Adonis is a mixture of artistic inspiration, self expression, and black beauty. All of Trieton's poses were from his own mind. As the photoshoot continued we saw the potential, and the vibe we ended up going for was to look like a painting you would see in a museum. However, this is our own twist on it. Thanks to a mirror and a very sunny day, this is the result of that.

Ella Mackinson

This oil painting depicts my great-grandmother, Julia Mae, who was the matriarch of the maternal side of my family. I never got the chance to meet her, but I hear stories about her from those that did know her. There has always been a sense of melancholy that I have associated with learning more about her, because I know that we will never meet; however, her presence still permeates through the environments I encounter regularly while visiting family in eastern North Carolina. In this piece, Julia Mae is standing at the edge of a forest while she, herself, stands out among the murkiness in a dress that is ablaze with light. The use of fluorescent green is important in this work, as it characterizes the underlying warning sign that not everything is what it seems. It is a reminder of discomfort one might have in a place they thought they could call home, as they experience the growing pains of jumping from girlhood to womanhood, slowly being pulled into social consciousness.

Carli Maclean

I had a Dolly encounter years ago. At the time, I was in the restaurant business, and country music stars dined in my establishment. In Nashville, we're too cool for school, so we just let the stars be, which was a breeze until Queen

Dolly arrived. Then, I admit, I was a little star struck. Dolly asked for Jalapenos and I didn't have a single one in the house. It was a personal cringeworthy moment!

I've painted other "wish" cliches like, "If Sandwiches Were Horses Then Pickles Would Ride," but this "Sandwich Upon A Star" is suitably served-up with a heaping helping of Jalapenos.

David Macvaugh

The American chestnut and its relationship with humans is a tale of bounty, tragedy, and ultimately, of hope and redemption. While "Connection" is not American chestnut, research led me to discover that efforts are underway to bring this grand tree back. This research crystallized the concept of "Connection."

The slabs became 12 trapezoid building blocks. The blocks were turned on my lathe to form the hole in the center; and the blocks joined one another to form an arch - a bridge. The connecting strands of DNA would flow through the blocks.

But I still needed a miracle of sorts - the arch, the bridge needed to be suspended as a gift being given from the heavens or the Divine.

The bridge represents the connection between humans and the natural world. Just like the hybridization of the chestnut tree, we can become stronger as we embrace diversity. When we are united, we are stronger.

Denise Cormier Mahoney

I am a mid-career painter and printmaker. In my latest body of work, titled "Echoes," I delve into childhood memories and the echoes of long-forgotten sounds. Each painting in this series serves as a vessel for a poem, an ode to the distant sound of a childhood train, forming the underpainting. The name "Echoes" befits the ghost-like layers that shroud the compositions, celebrating the care-free spirit of childhood exploration.

Incorporating symbolism steeped in healing traditions, each piece carries profound meaning. Circles embody the quest for wholeness, while the Bear symbolizes courage,

the Rabbit vulnerability, the Tree stability, the Owl wisdom, and Birds the yearning for freedom and spiritual awakening.

As a mixed media artist, I utilize a dynamic fusion of acrylic paint, gold leaf, and handmade paper to give life to my contemporary concepts. In "Echoes," I seek to evoke a sense of wonderment and introspection, an invitation to embrace one's own journey through nostalgia.

Roman Mak

A woman emerges from the depths of a wooden canvas, adorned with the captivating hues of blue paint. Her eyes bear the weight of untold stories, a gaze that beckons viewers to contemplate the mysteries of existence. It's a look that invites us to delve deeper into the intricacies of the human experience.

The wooden canvas serves as a metaphor for life's challenges and trials. It symbolizes the limitations and constraints that we encounter on our journey.

The blue paint that envelops her signifies transformation, serenity, and depth. It's a color that speaks to the profound emotions and the boundless possibilities that lie within us. It's a reminder that even in the midst of life's uncertainties, there is beauty, growth, and resilience.

This art is an invitation to reflect on our capacity to rise above challenges. It challenges us to see beyond the surface, explore the depths of our own existence, and embrace the profound sense of wonder that is woven into the fabric of life.

Leah Malasky

Metamorphosis: A Journey Through Colors and Shapes is a personal exploration of the evolving chapters of life as children leave the nest and a new phase begins. The captivating interplay of colors symbolize the myriad of emotions that shape this transition of life, from the warmth of cherished memories, to cool feelings of being left behind, to bright anticipation of new horizons. The four main center shapes represent children as they go out on their own. The small gap of white between the shapes symbolize the emotional pangs of parents left behind. Yet, between the

center shapes are four floating blocks whose corners connect the center shapes, forming a circle of a parental love that radiates outward supporting their children's growth as they venture out. This quilt invites viewers to reflect on their own life's journeys while offering a visual narrative of transformation and the radiant beauty that emerges by embracing the ever-changing colors and shapes of a new beginning.

Cait Maloney

We don't go anywhere without ol' Smokey Joe.

Peter Marin

Marin's abstract painting references architecture, landscape, the handmade, geometry, identity and uses the languages of color and form. His intentions are to further the discussion on abstraction, moving it from formalist proposals and reductivist frameworks, to a more personal vision, heavily embedded with personal narrative.

Masela Nkolo

This series was inspired by my experiences growing up as a teenager during the Congolese civil war. Due to the nation's insecurity, simple tasks, such as walking to school, meant exposing myself to a high risk of danger. Not having much money or access to anything, I used what was available, which was a screwdriver as my weapon of defense. In this series, oil lanterns and screwdrivers are the primary materials used.

My process of using screwdrivers is also inspired by a Congolese practice called "Bibaaku," which is the action of inserting nails or pieces of metal into the Nkisi, a Congolese statute, to bind an agreement or to keep away malevolent spirits. With the Nkisi nails indicating the number of times the sculpture was ritually activated. For me, the numbers of the screwdrivers on each of my masks express decisions that I've made to choose positivity and peace rather than violence on the human body.

Joshua Masters

My practice explores diverse perspectives, focusing on experiences of queer and disabled individuals. It is vital to share such experiences to illuminate the richness of our communities and the intersections therein. By portraying

narratives of marginalized individuals, I seek to dismantle societal barriers, fostering empathy, understanding, and inclusivity. Through this portrayal, I challenge preconceptions, inviting viewers to appreciate the nuanced beauty of marginalized communities and the importance of embracing such diversity. In amplifying these perspectives, I hope to foster a sense of belonging, acceptance, and inherent self-value in our community.

John Lee Masters

This work was part of a series of works inspired by texture, specifically the texture of plywood boards discovered buried in the backyard. Reclaiming the old distressed wood was the first step, and this work was one of the first completed.

Andrew Mastriani

Epilogue is part of a series of large, abstract and surreal drawings. Vine charcoal creates movement and weight on the paper; sometimes it has a light wispieness, other times dark, haunting blacks. The fragile material is as ephemeral as the subject. I'm not depicting a particular event, but more an emotion. This piece is about relationship and conflict, evoking a visceral feeling of clashing, opposing viewpoints, and silver linings.

I intentionally have not included a horizon line in this piece. My intention is to evoke an emotional response from the viewer, rather than show them a skyscape that transports them to a literal place, time, memory. Epilogue seeks to transport you inward, rather than to a physical location.

Cody Mathews

Capturing a moment out in the water isn't always easy. Between the moving waves, moving people, ocean currents, and daily weather conditions, finding the second when it all comes together is a constant challenge. I often think that if I can portray what it feels like to be out there on a day with waves, then I've accomplished something. In the South, you can't think of moments in nature without wildlife. Asking a bird, fish, or dolphin to sit still will never accomplish anything, so when you add animals to the mix the timing window to capture a moment is even smaller. For me, the most magical moments out in the water are the

ones where nature reminds you that you share the ocean. This set came together as a flock flew low past a couple who had just paddled out together. The lineup in the photos reminds me that we are just a unit in life's pattern.

Jeanne May

This piece was painted as a vertical portrait. She was a study for painting darker skin tones, but when I turned her on her side she was so much more. I was so taken by her stunned, vacuous expression that I couldn't take my eyes off her. Why was she floating away? I wondered what happened to make her so vacant and removed and I realized that I will never be able to understand what knocked her over. I cannot ever be in her shoes or share her experience. I can only listen. And as I listened I heard. Black American women I know each had their own personal story to explain the expression on the painting's face. I am sure there are many stories untold or unheard. This painting is about empathy.

Ty McBride

This piece is a self portrait. I wanted to embrace my body and how it looks now. Before creating this piece, I always focused on what I thought the perfect body looked like and how much smaller I needed to be, but through the process of creating it, I learned to love myself and all of the curves and "imperfections" that I have. Most bodies look more like mine than what we see on TV or on social media. This is my way of not only being vulnerable, but also showing others that our bodies are beautiful! Love yourself no matter what others may say.

Caelum McCall

The Årsgång, or "Year Walk," is a Swedish divination ritual for those seeking forbidden knowledge. One must walk the line between the spirit and human worlds; weathering the intense cold of the winter solstice night, while avoiding the threat of a landscape suffused with spirits. If they manage to do this, then they may see visions of future events. Simply put, the Year Walk is a ritual that seeks answers regarding the unbearable uncertainty of being.

In this series, the protagonist will enact the Year Walk ritual and begin a journey through a spirit world suffering under the threat of overconsumption, pollution, and other

challenges presented by unrestrained late-stage Capitalism. The protagonist will view a future for our world, based in a system that continues to allow economic process to dominate humanity and nature. Viewing our world from outside of itself will allow our protagonist to learn of humanity's wrongdoings from the spirits and then visualize a more balanced reality.

Joann C. McDaniel

Through the exploration of ideas, permission to play, and experimentation with a variety of art media, I am on a journey in search of ways to communicate my connection with the people and places that I love. My compositions capture and recreate a single moment in a person's life in a setting that evokes joy, discovery, and a world of possibility. I enjoy creating art that imbues my creative spirit through vivid colors and strong patterns contrasted with elements left "unsaid" to pique the viewer's curiosity. Whenever possible, my work also includes a hint of humor. This piece is from a photo I took in Isolabona, Italy. These women were sitting together on a sunny Sunday afternoon after mass, something I imagine they must have done for years because of their closeness and familiarity. As the afternoon passed, I wondered if they were as content as they seemed sitting there in their traditional, conservative, subdued black frocks. Did they wish they could be anywhere else other than home?

Christopher McDaniel

What are dreams? What do they mean? Why do we have them?

I believe that dreams extract random memories, thoughts, and fears from the subconscious mind, dating back to childhood to compose a story that reflects our current state of emotion. My work combines elements of loosely remembered dreams and life experiences to use as building blocks to create a composition. I aim to tell a story with a touch of mystery, to generate the same questions that we have about our dreams.

Rod McGaha

Throughout the pandemic, we witnessed a troubling pattern of indiscriminate killings of Black men. The tragic

death of George Floyd instilled deep anxiety in the families of Black and African-American males. This anxiety caused deep hurt in the lives of loved ones who prayed daily for the safe return of their men as they left the home. This period was undeniably traumatic for the Black community, as there was such a movement of injustice that was being revealed.

Judy McGraw

I painted this piece for Mother, for Christmas. She didn't like to get presents from us, because she didn't want us to spend our money on her. My brother passed away in 2010, and she spoke of him often, as I'm sure I would too. She spoke of him always carrying a stick around when he was small, so I remembered a slide of us, with him holding that stick. This is the slide. I can honestly say, when she opened her gift, I saw her heart smile again. This, to me, is my reason for creating this piece. It makes my heart smile too.

Amanda McLenon

I am obsessed with the warm light that envelopes figures as the sun is setting; the time known as "golden hour." My favorite place to be at this time is hiding out near a rookery - watching the Egrets and other birds parachute down into their nesting spots. They quibble a little, and then they start what can only be described as a ritual. They begin connecting with their partners and they start to preen. The Great White Egrets especially have magnificent wings that they slowly fan out to realign each feather. This time feels so special, like I am watching them in their most vulnerable, self-care moments. And when this is combined with a robe of light on one of their shoulders or around their silhouette, it adds the magic that I strive to communicate with my paintings. My language is written in strokes of oil paint and layers of 22 karat gold and genuine silver leaf, reminiscent of historic spiritual iconography. My goal is to stoke emotion, goosebumps, and appreciation.

Robin Warren McNair

As a stained glass artist, I am driven by a passion for color and light. I find inspiration in the natural world and also with music, and strive to bring something unique to each piece I make. My work reflects my own personal style and interpretation of the world around me. I believe stained

glass, whether traditional or modern, has the power to transform a room and evoke emotion, and I enjoy pushing the boundaries of the medium.

Dennis McNett

"Lion Vs. Snake Vs. Eagle" is a wood piece that is hand carved with a v-notch chisel, painted and then inked. My background is printmaking, and specifically woodcut prints. I've been carving blocks for over 30 years. Roughly 20 years ago in NYC, people started asking to buy the blocks from my prints, so I started to create wood-carved pieces that were not printed, but painted, die-cut to a shape and layered in multi-tiered carvings for dimension. The image is a play of predatory animals to create tension and movement in the piece. They are meant to not only create a visual narrative of battling beasts, but visual fluid components such as carved fur, feathers and scale patterns.

Virginia Ellyn Melnyk

Marrying the realms of mathematics and art of hyperbolic forms, this sculpture is crafted with precision, and is a testament to the harmonious convergence of art and mathematics.

The textile, specially knit to stretch and adapt, plays a pivotal role in accentuating the dynamic hyperbolic form. Designed striped pattern knitted into the fabric serves as a visual guide, emphasizing the structure's mathematical underpinnings, while enhancing its curvature.

The transformative nature of the hyperbolic form creates a sense of play, prompting viewers to reflect on the intersection of art and mathematics. This deployable structure challenges conventional notions of static art, embodying a living, evolving entity that invites interaction.

Edie Melson

My first trip to Israel came this past year, a few months before the war began. As we wandered through Old Jerusalem, I was struck by the pockets of quiet peacefulness among the bustling city. This picture embodies the feeling I experienced. As I think back on the journey, I wonder if that place - or that man - still survives. But this is what photography does, it preserves a moment, enabling us to

never forget what's gone before.

Rebecca H. Mentz

I titled my painting "Early Birds" as while painting I thought of one of my favorite artists', Edward Hopper, paintings, "Night Hawks". It wasn't because of the similarity but because of the differences.

They were both in a diner, but from there it differed. My painting wasn't in a downtown setting or at night. Mine was at a rural Waffle House and it was not a couple but a mother treating her children to an early morning breakfast. Also, it wasn't at a distance but focusing in on the faces, apparel and usual surroundings and table accompaniments to the morning meal. This painting is another one of my attempts to show the ordinary to be extraordinary through the medium of transparent watercolor.

Ginny Merett

The Tall Women series pays homage to all women, no matter their height, who stand tall even in the face of adversity.

I use parts and pieces like eyes, shoes, and hands from current day and vintage media, combining them to make new characters.

In 2022, I planned on making only one tall woman from a 60" board I found in my garage, but it grew to a collection of 20 within the year (9 sold). During this time, I witnessed many female friends and family members experiencing set backs with their health, families, and homes yet they continued to stand tall through it all.

Throughout the year, as the series grew, I collected wood from the lumber yard and gathered various papers for the character's adornments and clothes.

With each new piece, a tall woman with a unique personality emerged. They began to represent a diverse group of women, portraying the women I know, impersonating my family and ancestors, and revealing women we all know. Women who stand tall.

Cara Merritt

Mysterious, dangerous, alive, nurturing, healing, mother ocean!

Always drawn to her, by some deep primitive pull.

Bright sparkling summer beach days or dark stormy crashing waves.

Our most important resource, our most dangerous ally. Our forever mystery.

Gary Mesa-Gaido

"Fibonacci Series #2" is part of a larger, multi-part series of dye-sublimation digital prints on aluminum; each abstract image's frame size is a 3 x 5 ratio, based on the Fibonacci Number Sequence. The digital paintings are made up of layers of scanned 3 x 5 negatives of photographs taken by my father during his years of service in the U.S. Air Force. Afterward, I generated digital paintings of the organic elements within those negatives and composited them together along with various gradient maps and textures I captured on various hikes during my own travels.

John Michiels

The ability to use a magic box to record light bouncing off of interesting stuff, is reason enough to love photography; but the process of making this particular image reminded me of the best reason. The majority of my photographs are portraits of the not-so-polished structures of downtown Charleston, SC. I find them fascinating and loaded with character. One day, after hours of wandering to find new subjects, I shifted to "cityscape mode" and revisited the scene you see here. I've captured many images of this area, but this one had surprises only revealed in editing. That's it. That's my favorite bit. The best part of the photographic process comes after the camera is put down. It's all the elements and details you discover in post, that you don't see through the viewfinder. I'm driven to create an image that could be the establishing shot of a movie. With many layers, and a little mystery inviting you to take a journey, I hope you wander in, discover and create your own script.

Trey Miles

Collage has become a lost art form over the years. Romare Bearden brought collage to light during the Harlem Renaissance, and I'm bringing it back to light today. I want the world to understand that collage is not just the cutting and pasting of pictures on a page. Instead, it's more like taking puzzle pieces that were never meant to fit together and manipulating them to not only fit, but also to make an aesthetically pleasing image during the culmination of a long, and tedious process.

Alaina Miller

Nancy Crow, my grandmother, was never found sitting still. She was in this constant state of movement that you could only pull her out of when you pulled her in for a hug. Taking care of us was the thing that fueled her, the thing that kept her moving for as long as she could.

I started this painting a few years into her fight with dementia. The summer before I started to work on it, I had the chance to spend a few months with her. I sat and watched as her mind seemed to rapidly slip away, leaving behind the movement of her body.

Soon after I completed the painting, she passed away. No words were said, and no movement was in the room; but still, she remained in the movements of my hands and the stillness of my hugs.

The fissures of the painting are to represent her mind, and the charcoal crow is to represent her exit.

Mark E. Miltz

This painting is a continuation of my series relating to issues of gender, race and identity, taking the form of life-sized portraits. The issues for each piece are derived from the character and personality of the individuals I paint, and the universal themes I see reflected in them. In keeping with that mission, I find myself dealing with a disparity of individuals and perspectives. I'm motivated by my need to empathize with those who's experience I can never know.

"Imbalance" stems from my conversations with my model, Sam Lewis, who is deeply interested in anthropology and

the transformations of human societies over time. We found the 4000 year old Egyptian goddess MA'AT an apt metaphor for aspirational change. Her scale is used to weigh the heart (soul) against her symbolic feather at death. She represents righteous justice for all society. The same scale survives today as a symbol for the legal profession, which is neither blind nor equally just. Who's fingers are on our scales?

Shalina Mitchell

In "Nailah," the red monochromatic palette signifies passion, struggle, and resilience, evoking intense emotions within the subject. Chains symbolize societal constraints and inner turmoil, while Nailah's defiant posture suggests inner strength. Ravens hovering above represent intelligence and transformation, guiding Nailah on her journey of self-discovery. Together, these symbols invite viewers to contemplate themes of struggle, resilience, and liberation, reflecting the universal human experience of overcoming adversity.

Carlos Moega

Carlos Moega's "Gaby" stands as a vibrant dialogue between color and shape, where abstract meets the human form. The use of saturated hues and sweeping curves creates a sense of movement that breathes life into a canvas. It's a celebration of form, a dance of colors that challenges our perception and beckons us to look beyond the surface.

Ann Moeller

"Provoked" illuminates the profound relationship between bees and the environment, serving as both a cautionary symbol and a potent reminder of the significant impact of human actions. The central figure, the "Queen Bee" (personified by my daughter), radiates her impassioned commitment to the protection of animals and the preservation of our natural world. The queen bee's unwavering and angry gaze encapsulates the inherent strength and resilience of nature, urging viewers to recognize the delicate balance within our ecosystem. This work underscores the urgency of prioritizing environmental preservation and nurtures a collective responsibility toward the sustainability of our planet. "Provoked" is a call to action, emphasizing the critical necessity for concerted efforts to safeguard

our environment for future generations.

Hiromi Mizugai Moneyhun

This is handcut paper, my normal medium. It began--as do all my pieces--as a freehand line drawing, from which I cut away all the negative space, leaving only the lines behind. I cut with an X-Acto knife from a single sheet of black, 98-pound Canson acid-free art paper. Cut, cut, cut, thousands of slivers fall like cherry blossoms, the image emerges. The black lines are the paper; the white spaces are the foam core upon which this piece is pinned.

This piece is called Matsumoto Castle--a real historical building in my native Japan and a symbol of a bygone era. It is from my Emergence series. It depicts two women attempting to break free of a structure built by and for men. Presently, modern Japan is experiencing a sea change in the way it views women and uses them in the workforce. While Japan is still at the bottom of the rankings for the number of women executives in G7 countries, there is the desire and possible necessity for change. This piece points at that desire.

Robyn Moore

Landscapes embody memory. The earth is imprinted with traces of all living things, the birth and transformation of geological bodies, as well as the more ephemeral vestiges left by weather, water, light and wind. Landscape is, effectively, constituted by the living and dying of such countless beings, both human and other-than-human, through all of deep time.

This memory is not an abstraction. Tree rings, fossils, and air bubbles encased in ancient ice are all examples of how the land remembers. But the land is also home to the spectral and the invisible. Bodies are buried and many signs of life are withheld from view. How can we make contact with and understand what we feel but cannot see in the land?

"Being in the Land" is a series of photo-based images inspired by my desire to make contact with the memory and intelligence embodied by landscapes. Through the creation of these images, I hope to cultivate empathy and solidarity with beings and forces otherwise lost or

unknown.

Esther Moorehead

Memento vivere - remember to live. Where there's life, there's hope. That is the pulse of my work. I bring bold, visual narrative to shared human experiences, memorializing them like freeze-frames in the reel of history. My paintings are mirrors for introspection, entreaties to contemplate the exquisite in elemental life experience.

For "(un)written: things to say to our younger selves," I address the struggle of navigating a journey toward healthy mental maturity through self-regulation, positive relationships, and spiritual enlightenment. I assembled transparent figures on a street, walking together. I collected ideas from people--things they wished they had known earlier in life--and wrote them on the canvas before veiling the words in black ink. Like a refining process activated by fire, the ink, when heated, reveals those truths.

Cindy Morefield

Large wall collages, which I call "texture matrices," are foundational to my current practice. I build the texture matrix from paper, tape, and other recycled materials, then make multiple rubbings from it. In *Above Yet Beneath #4*, the matrix-based rubbing was created on multi-media paper using wax pastel over watercolor crayon. The design was completed with watercolor and colored pencil, then shapes were cut out of the paper. The matrix-based rubbing was then layered over a second rubbing, on Yupo, made from a different texture.

Rubbings are obviously explorations of surface and texture. What has surprised and intrigued me, however, is how they also reveal what exists beneath the surface. Invisible layers are brought forward, and the effect can read almost like an X-ray. I am intrigued by the play between what is hidden and what is revealed, and how that play makes space for mystery.

Lillie Morris

Spirit is from my 2022 Ogham Series of mixed media paintings each containing a word (or words) spelled out in Ogham script, an ancient Irish Gaelic form of writing. Ogham script (pr. 'oh-uhm') was typically carved into

stones in ancient Ireland with a vertical axis being an important aspect of the script. The individual characters (lines or notches) were arranged along a vertical axis in a linear fashion being read from bottom to top. The word in this particular painting is "spiorad" (pr. 'spee-rud') the Irish word from which the word "spirit" evolved.

This acrylic/mixed media painting involved the use of a variety of materials and mark making implements. The geometry of the Irish landscape, from an aerial perspective, lays the groundwork for the painting breaking the composition into a dynamic patchwork of patterns. The mark making, whether linear, geometric or meandering, is completely intuitive and intended to compel the viewer to travel throughout the painting.

Helen C. Morrison

Gardening has taught me to see and love not only the plants, but the creatures who regularly visit and make the garden a meaningful place; a habitat for both beauty and sustenance. I enjoy portraits in general, but find myself moving more toward portraits of those lovely visitors to my garden. I prefer to work from my own photographs of my own garden, with few exceptions.

This goldfinch was a regular visitor to my garden in fall of 2022. He was often seen on our feeders, on coneflowers, and on sunflowers. I wanted to capture his beauty, but also add a little of the magic I felt when seeing him. To achieve that, I used some stenciling, dripping, and specialty mediums and painted him with a particular softness.

Marie Claudette Mosley

"The List" explores the contrast of one's relationship with God, and one's relationship with the world. In the modern world, we can choose to be devoted to many different things; such as God, the Creator of all things, or something small, such as social media. The subject of this work juggles both, which is shown in her "To Do" list. Her goals for the day are to pray, and make a reel. She is trying to keep her mind and heart centered on what is most important, but she is often distracted by fruitless tasks that feel important, such as making a reel.

Jacob Mossbrook

I use color to convey mood and atmosphere in remembered places. Growing up in the rural South, I often felt at odds with the culture of "God, Guns, and Guts," and retreated to the quiet comforts of the outdoors. The trees offered me a space of serenity and disinhibition.

Yet within these cherished, quiet woods, I also recall a distinct loneliness. I craved a space to be away only to be reminded I was apart. As a result, the scenes I paint walk the line between rejection and acceptance, reflecting my personal struggle to find and maintain connections when shrouded by distance. This struggle engendered a deep appreciation of nature, a strong sense of independence and introspection, and a yearning for something new. Like many others, I am still searching for newness - new people and new places that remind me of the peace and comfort of the woods - and I am using paint and memory to capture the foggy and distorted feelings and moments that drive this desire.

Caroline Myers

My paintings serve as a personal catalogue of my efforts to articulate the distorted experience of my everyday interactions. As a hard-of-hearing person, I experience barriers in my communications. The glitch, in the traditional sense a technical error, serves as both a visual and translational gap when interacting through digital technologies, such as social media, Facetime, and Zoom. Utilizing images that I capture of my friends and family during our digital exchanges, my paintings have expanded to depict these 'gaps' in the form of grids, fractures, blurs, patterns, traces, and pixels. The inclusion of digital residue, interwoven with saturated portraits of my loved ones, aims to capture the reality of our intangible connections in the ubiquitously multi-windowed world that we inhabit.

Navi Naisang

Naisang's work explores our psychological relationships with shadows through the use of self portraiture. Inspiration is gathered from Jungian psychology, mysticism, religious symbolism and insect mythology, which aid her in creating vibrant dreamlike paintings. She hopes that by exposing her most venerable self through her work, she will connect with those who share an affinity for the darker

side of human nature.

Christopher Neal

"Taking It All In" is an image I captured near the south end of Hatteras Island in September of 2023. I step in front of the camera to take in not only the Core of the Milky Way slowly sinking below the horizon, but the beauty of the dark, undeveloped beach around me. There are few places on the east coast of the US that you can go to actually see not only the bright, densely packed stars at the center of the galaxy, but the dark, dust filled lanes of the nebulas that partially obscure our view.

When you step out onto the quiet, deserted beaches of the Outer Banks, you are transported to a different time. A time before all the houses, hotels, condos and electric lights began to creep ever closer to the ocean. Often I find myself pausing and just standing there to take it all in, so I can remember later when life become chaotic and I need to escape if only for a moment.

Julie Kay Nelson

The working title of this multimedia piece is called "Dum Spiro Spero," Latin for "as long as I breathe, there is hope" and one of two state mottos for the state of South Carolina.

Look closely, and you will see the outline of the state, a tobacco plant (an economic engine for many residents) and the graphic articulation of what an actual breath looks like. There are references to important visual and mental artifacts of the subject, a small town girl who hit it big, knows herself, values clarity and decisiveness, good people and great art.

This archetype is applicable to any gender, race or state, and shows a fierce determination, a fondness for sentiment, and knowing just how important it is to be welcomed home.

Lucius Nelson

Taking cues from glamor photography, sensational advertising and venetian painting, my work is a slurry of highbrow and lowbrow visuals designed to shock the system into playful humor and creative introspection. This is

a tactic of repositioning the sensational and the grotesque as tools of liberation rather than as marketing devices for profit engineering.

The techniques employed in these paintings are two-fold. The long form nature of the indirect painting method used gives me, as an artist, the experience of extended focus to the immediate moment - a small protest aimed at the attention economy. The process itself generates an over the top glorification of the moment depicted. This is done with the hope that the lowbrow nature of the work conflicts with the old-master-style details in a way that short circuits the viewer's brain into an open state of good humor. Generating this state is my main goal as an artist, both for myself and the viewer.

Kat Nicholas

Moving Forward is about all I could do. I had been laid off from my job, my oldest son had just left home for college, and hot flashes and mood changes were becoming daily struggles. I couldn't focus on any one thing, and felt completely paralyzed with not knowing which direction to go or what my priorities were. My sewing machine sat there, waiting, until I finally grew tired of being stuck, decided to stop thinking about all of it, and just started sewing.

The quilt is completely improvised, with no plan or inkling of where it would go. The quilting was done in the same manner, by picking a random point in the middle and seeing where I would end up. A metaphor for my life, at that moment and today; this quilt reflects my need to keep going, to keep moving forward.

Lynn Crews Norman

Hurricane rough and churning seas take over this everyday heavily traveled access. As the water starts to wave and crest over the planks to submerge it fully, you bear witness to the vibrant setting sun, causing each wave to dance with color and fire. Photography is how we cling to a fleeting moment and make it live in our memories forever.

Cecil Norris

I am who I am because of the people that came before

me. I exist at the crossroads between the spiritual and physical world. The four moments of the sun (a symbol for the Kongo people) depicts the journey from conception, birth, maturity, and death. Together it shows the interconnection of life, and how we are intertwined with our ancestors. Life requires constant change and perpetual motion. God is Change.

David Nuttall

Being vulnerable as an artist and person: This piece is one of my Human Terrain series of hand-drawn plausible fictitious maps, drawn directly on the skin, but using my body as the canvas. This temporary body art piece was drawn and photographed by myself (timer and remote used). This map is set in northern Europe, and is a self-portrait drawn specifically to place myself in the same vulnerable situation as other people I draw on. Putting myself "out there" in the creation and publishing of this piece in the same way I ask others to was very powerful. Trying to be more accepting of myself, my body and my art, as well as treating a male body the same way I treat a female, was part of the intent.

The map is completely made up on-the-fly using vibrant colors that focus on the river flowing through the landscape. It was an interesting challenge to create an all-over map on myself - I used my non-dominant hand for some areas and a mirror when working on the neck area.

Kimberly C. Oakley

The traveler contemplates her future among the stars. Freyan Grace Obligacion Bakwit is a term used by Filipinos describing civilians in evacuation centers. I painted this during hurricane season in the Philippines while I was safely sheltered here in the US. Sadly, this scenario is pretty common, bodies upon bodies, multiple families melding together forming one community in a tight makeshift space. The bright colors contrasting the grim situation represent the Filipinos' never ending supply of optimism amidst calamities such as hurricanes.

Tea Okropiridze

My art creatively expresses emotions and thoughts using Silk Fusion, capturing diverse experiences from uplifting to challenging.

In my work, I use natural materials like silk; but In addition to the silk fiber, I use reclaimed sari silk fibers, jute, burlap, textile remnants, and even found feathers, to convey art's potential for preserving our world.

Ultimately, I want my art to become a testament to the harmonious coexistence of creativity and sustainability, inviting viewers to reflect on their role in preserving our planet and humanity itself, rather than perpetuating their decline.

Chinemerem Omeh

The painting "Idea of Camaraderie" celebrates family unity transcending individual differences. Inspired by an old family photograph, I reimagined it to convey a profound message. The family, cocooned in a red square, symbolizes an unbreakable bond. It's our choices, not just biology, that define a family. The artwork explores intricate relationships preserving individuality.

At its center, appears a haloed infant, symbolizing newborn's purity and an innate need for love. Family is where we learn love's language. As adults, it's our duty to reciprocate love, not just to kin, but to all. "Idea of Camaraderie" is an ode to the enduring legacy of love, acceptance, and unity within families, ensuring compassion continues through generations, blood-related or not.

Vanessa Osmon

In my Military Spouse series, I render figurative work in a disrupted manner. My figures dissolve into loosely painted backgrounds, or brushstrokes break into them. Line defies the figures, while spray paint, gouache, and oil paint destabilize them. This process is repeated, creating layers that agitate and entwine. It is a balance between destruction, happenstance, and intention.

As a military spouse, I use my work to investigate identity and belonging. I look at disruption to our lives, loss of personal identity, and community. My work explores these themes through a process similar to military life: the chaotic and relentless cycle of breaking down and starting over.

In "Stations are for Coming and Going," my subjects are depicted at the historic train station on USMA. These

women, from different parts of the world, were uprooted and thrown together. Like many military spouses, they became family, knowing this station would change. Stations are for coming and going.

Jasmine Overley

The artwork created displays a melancholic Seri indigenous woman looking to the sky, while a goat hoof and the foot of a rooster rest on her shoulder. This is accompanied by a prickly pear cactus that takes the form of multiple little demons and is altogether covered in a blanket of roses. Beyond the physicalities of the sculpture lies the emotional depth that the generations of women in my family convey. The intricacies of the texture and form tell the story of experiences embedded in survival. Through clay, I am able to express the traumas and emotions, and make a testament to the transformative power of art.

Patrick Owens

Nineteen children and two teachers were massacred at Robb Elementary in Uvalde, Texas on May 24, 2022. As with any tragedy, a parade of politicians appeared on news outlets and offered their "thoughts and prayers." Instead of acting to pass common sense gun laws in the aftermath of this horrific event and the school shootings that occurred before or since, elected officials across the country have sought to make it ever easier for individuals to carry guns with no training or licensing required. "It's not the guns, it's a mental health issue" is a favorite retort, but politicians also strip away funding to mental health programs. Their answer is to better fortify schools and have more armed officers, or even armed teachers, patrolling the halls. 376 law enforcement officers reported to Robb Elementary, and one lone gunman was allowed free reign of the school for over an hour. The "thoughts and prayers" offered by politicians are just as useless as a one-handed wheelbarrow.

Ashley Ozmint

In "Soft World," I focused on one color in the marsh grasses, and built the painting around the deep gold color to convey an emotion rather than realistic representation. This piece celebrates vast and varied southern land and how that land shapes us.

Vanessa Palisin

After painting an intricate waterlily, I realized my happiness is found when painting photo-realistic flowers. Not to mention, flowers are similar to snowflakes: no two are ever the same. Hard-earned techniques from my first oil painting definitely helped, but I also roamed into foreign waters with this piece. Intensifying wisteria hues with bright, vibrant colors added layers of depth. I desperately wanted to capture this, and after many hours of dedication, I can truly say I am pleased with the results. I enjoy using abstract canvas sizes, so the taller canvas aided me with selecting the flower images at the very start of this learning experience. My methodology was quite structured, in that I selected an area and worked there for the time being; once I was satisfied, I moved on to the next section.

Eleanor Palmer

The process of artistic creation has held an important meditative role throughout my life. My work is often inspired by natural elements, both micro and macro. I am fascinated with the textures, colors and movements within nature as well as the vast emotions that arise when we are directly confronted with its power. In "Sacred Story," my goal was a retelling of humanity's spiritual journey through the ages and our interrelationship with Mother Earth.

Vicki Palmer

My artwork, "The Inner Workings of a Dragonfly," relates to man's need to make our lives easier. We may have contributed to our own demise. Litter is choking our wildlife, and greenhouse gases are causing our permafrost to melt. Global warming is contributing to the death of our coral reefs. Our bee population has been hit hard by pesticides. Without nature and our bee population, we may no longer exist.

Ralph Paquin

From a young age, I was drawn to the intricacies of human biology and genetics, leading me on a lifelong journey to fuse art, science, and our ancient origins. My passion for these subjects, combined with my life experiences, creates an internal pictorial encyclopedia that ignites my artistic fervor.

My artworks are a meticulously crafted philosophical journey, inviting all to reflect upon the mysteries of the universe, the invisible ethereal ties that bind us all, and aid in deciphering the enigmatic codes of life. They are meant to guide the viewer to a deeper understanding of science, the cosmos, and our place within it.

I use an extensive variety of materials and methods to fabricate original art forms arranged in thoughtful spaces. These processes range from "free form" sculpting to sophisticated, multi-step cold casting techniques.

Jordan Parah

"To the Moon" is an aluminum sculpture inspired by a moonlit sky. The reflective quality of the aluminum lightly reflects colors around it, bringing various perspectives together from its surroundings. I relate this to people and the idea of bringing different perspectives together through a fluid, uplifting motion, connecting all the forms within the sculpture. The moon can also be a commonality; it is appreciated for its beauty and mystery by many people.

Isaac Payne

It is the patchwork and layers of architecture and conversation that I find interesting in "Second Story." It depicts two anonymous figures walking down a street in Old San Juan, engaged in conversation (portraits of my wife and our close friend from Puerto Rico). A recently renovated building (once a movie theater) with two new outsized garages sits next to a dilapidated building with a large tree exploding from its roof. Above the figures in the second story is an actual rock adjacent to the paper collage and imagery. To the right are bizarre rectilinear clouds floating in the too bright blue sky.

I am interested in the personal and family histories connected to places, here San Juan and Puerto Rico. Economic and ecological challenges, migration and climate change. This is not just any place, it is gritty and romantic. Also, it is the world's oldest colony. (Many of these themes are explored in the book "Fantasy Island," which I read while visiting and making this work).

Judith Peck

Poet Wislawa Szymborska, the Polish Nobel Laureate

wrote, "We know how to divide ourselves. But to put ourselves together?" This painting inspired by Szymborska's words looks at our current state and our beautiful country and asks to bridge the divide.

Miranda Pedigo

My work confronts issues of sexual objectification and its link to sexual violence. Women are displayed on screens - sometimes insidiously, often explicitly - to be consumed as sex objects. From television, movies and ads, social media influencers to the multi-billion-dollar porn industry, sexualization of women permeates our every day. We have completely internalized this: we expect it - but we don't talk about it. Studies demonstrate that this ubiquitous objectification of women leads to increased rates of victim-blaming, rape-myth acceptance, sexual aggression, and sexual assault.

A camera, some photographs, articles of women's clothing, a broken bottle - the scene is both disturbing and, in some ways, intimate; "I should not be here." The viewer is asked to position themselves as both the subject and the photographer, becoming the victim and, through passivity or participation, the perpetrator. What happened here? To whom? Who did it? Why? What role do I play? What role do I want to play?

Will Penny

Small Talk presents an animatronic talking Big Mouth Billy Bass, that has been hacked to serve as a real-time AI chatbot. Using OpenAI's chatGPT and voice to text translation, participants may ask the singing fish a question, or initiate a conversation by speaking the prompt / wake up phrase "Hey Billy... ", followed by their own question, statement, or response.

Michelle Davis Petelinz | Kindred Spirit Studios

Part of Michelle Davis Petelinz's Ancestral Stories series, "Ancient Artifacts" evokes pieces which could have been unearthed from an archaeological dig. The bonelike pieces and rings have been created with low-fire clay, then distressed and painted to appear aged. Michelle's work visually explores the cultural significance of decoration, artifacts, and symbology, and her major influences are the colors, textures, and patterns of Native American and

West African cultures which are her heritage. Her goal is to interpret these visual elements to resonate with the viewer as objects at once unusual and familiar; evoking ancestral and contemporary design, speaking across cultures to the deep well of the universal.

Matthew Peterson

Classic cars are appreciated for many different reasons, by many different people from across the globe. And the one thing that anyone can enjoy about a classic car without knowing its name, value or mechanics, is the beauty of the design. This piece is a representation of the craftsmanship and style of the times of a 1950's Lincoln. The sheer amount of design and detail is something to be celebrated, and is in my piece, "Atmospheric Altitude."

Janna Phillips

In this piece, I explore my experience of endometriosis diagnosis, surgery, and living with the disease. A symbolic view of my pelvic cavity, creating this helped me embrace the beauty of my body and personal story, scars and all.

The upside-down triangle, a visual marker for the pelvis, represents femininity and strength. Its yellow color traditionally symbolizes disease and is also the color used by endo advocates. The raspberries represent where in my abdomen lesions were removed. They also represent my pain with their thorns and smashed fruits. The Japanese beetles are known to destroy raspberry plants and are shown invading the plant. The hand dyed linen was stretched over the board and four slits corresponding to my four incisions from my surgery were cut into the fabric.

Endometriosis is a chronic inflammatory disease where abnormal tissue forms in the body. It often causes severe pain during menstruation, hip and leg pain, bowel issues, migraines, infertility, and more.

Derrick Phillips, Sr.

Losing a loved one can be devastating and forever life-changing. Throughout my life, death has been something that I was able to escape dealing with; and in avoiding dealing with such, I have never learned how to properly grieve. I've only learned to push it to the back of my mind. But often times memories of the deceased

forces its way back to the forefront, and I continue the cycle of depressing them. But in the last few years, losing my oldest brother and my mother has become something inescapable. I've never been in a place of such pain of losing someone so close. I compare it to realizing what love really is when I became a dad, it's just the opposite. Family is a huge part of my life, and it is seemingly disappearing before my eyes. I am forced to cope with it, and seek a solution or refuge. Art is my place of refuge, peace, understanding, therapy, and my safe place. The place where I attempt to make sense of life. Art is tethered to my spirituality and faith in God.

Anna Podris

I painted this treehouse piece as a way to create the type of environment that I wanted to be in. It has all of the things that help me relax- a cozy reading space, plant space, art studio, and meditation room. Working in this imagined space allowed me to gain a different perspective on events happening in the world, and in my personal life. My hope is that it can serve as a retreat of sorts for everyone who looks at it.

Betty Press

Storefronts in Kenya and Mississippi celebrates small businesses who provide livelihoods for families and necessary services to local communities. I began this work quite naturally while exploring new cultures through the eyes of a documentary photographer brought up in America's Midwest. Since then, I have lived much of my life going between the two places.

Small shops are fascinating, with glorious color, singular signage, and creative artwork to advertise their services. The pairing of the shops comes together effortlessly by color, composition, and subject matter. Sometimes it is not obvious which is from Kenya or Mississippi. But, as we look closer, we start seeing the cultural connections.

The shops are a testament to the human spirit of survival in difficult circumstances and the universal desire to be creative. As lifelines of needed services, they serve as local gathering places for conversation and entertainment enlivening the urban environment for all who live there.

Vincent Preteroti

Vincent Preteroti is a mixed media artist and polymath with a passion for literature, mythology, cinema, and theatre.

Preteroti is currently the Technical Director of Florence Little Theatre in Florence, SC. He creates magic through the designing and building of sets, lighting and sound sequences, and by managing all the technical aspects of live theatre that transport audiences inside these stories.

His works have recently taken a focus on reimagining archetypes, blurring the lines between mythology, art history, and alchemy.

Icarus began his descent to earth following his ambitious and catastrophic flight, but what if more was at work than just his father's feat of engineering...

Quincy Pugh

See No Evil alludes to the Japanese proverb, "See No Evil, Hear No Evil, Speak No Evil." It is the Pugh's commentary on climate change. For many of us, it is clear that our climate is changing via record high temperatures, warming oceans, wildfires, extreme climate events, etc. The signs of environmental distress in this painting is illustrated by the ominous background suggesting the aftermath of a wildfire and the dead bird in the foreground. Yet many of our leaders seem to deny that there is a global climate crisis. Will those in power continue to act like "children" and ignore what's obvious around them; or wakeup, and do something about it before it's too late for the next generation.

Leeann Rae

After Hurricane Ian hit Florida on September 28th, 2022, I was left homeless. My apartment was flooded and I lost almost all of my furniture. After a month, I finally regained housing and got back on my feet, the first drawing I completed was The Death of the Maiden. This drawing is meant to symbolize that sigh of relief of finally being able to plop down on a bed of my own, a weight lifted off my shoulders.

Fred D. Reaves

The oral history of a number of Native American tribes speaks of The Grandfather Tree. The powers that the Grandfather tree possesses vary from nation to nation. My visual interpretation was influenced by a story that was passed to me from a Native American elder. The story reveals that The Grandfather Tree resides as the oldest and wisest tree in the forest. A welcoming protector of the forest, giver of knowledge, one who provides sanctuary and safety to those who need it.

My Grandfather Tree was found while hiking a backcountry portion of The Three Castles Walk in South Wales, UK.

ReCaps Art - By Mike Valle

The origin of this piece came as a submission for a "Pop" themed art show. Having always been fascinated and inspired by the work of Andy Warhol, it was clear the direction I wanted to go. Using more than 3,000 bottle caps to replicate this larger-than-life world-famous soup can, it seemed a fitting way to pay homage to one of my favorite artists!

Tim Reid

I create work that challenges my inherited belief system which I believed gave me the answers, behaviors, and expectations for a good and proper life. Applying the theory of cognitive dissonance as a philosophical framework helps me appreciate why it is so difficult to accept new information incongruent with one's previously held beliefs. My work aspires to turn my fears, anxieties, and mistakes into meaningful visual expressions; informed by and in response to my personal experiences with relationships, death, and grief.

Continuing my practice of using materials left behind by my late wife, these sculptures are made from her recycled bath towels. Cast from her empty cosmetics, the paper versions reflect how time blurs the edges of my memories of our life together. Moments I hoped to preserve forever have changed their shapes as I move farther from the original. This process reminds me to remain present in this reality. Because even with all its imperfections, I can find joy.

Adrian Rhodes

My work is about relationships, and the complexity of closeness - the desire to separate from your past and return to it in the same breath.

As a medium based in creation of the multiple, print becomes a method for creating structure. This framework, indulging a desire for order, creates space for disruption. Tedious handwork is an anxiety response, reflecting an obsessive desire for control, which is undone through woundings within the work. In a world of instant gratification, the act of sitting with heavy thoughts and repetitive processes for an extended time becomes a statement in itself, bringing that act to the content and context of the work.

This work is about the people who should be in the room, and are not there. It is about the presence of absence. A meditation on grief, the passage of time, the fleeting nature of joy, and the struggle to hold contradictory feelings simultaneously.

Bri'Anna J. Richards

"When, round and full, her silver face,

Swims into sight and lights all space"

- Greek Poet Sappho

"The Phase of Woman" is a representation of the moon's symbolic and spiritual link between femininity and personal evolution. Just as the moon goes through different stages and phases we do the same in our journey of womanhood and life.

Kelly Riek

My recent work takes inspiration from disintegrating textiles- the visual contrast that develops when a linear and intentionally constructed piece of cloth becomes disrupted by organic, undesigned areas of discoloration and deterioration. I develop modern iterations of traditional overshot patterns sourced from 19th century American coverlets, and exploit the chemical differences that exist between cellulose- and protein-based yarns to alter the fabric's surface by devoré burnout without creating struc-

tural damage.

Jeffrey Rinehart

My work is a blend of dark humor and poetic narrative that I use to explore notions of mortality. I investigate ideas of memory and truth by depicting subjects in a state of transition or action. Each painting marks a time and place related to a specific memory from my childhood. The surface of my paintings mirror the state of transition in the work. I embrace sparse and dreamlike compositions that create meditative relationships between subject matter. The surfaces are constructed using bright and highly saturated painted areas that I sand and grind down to develop an ambiguous and atmospheric environment. I then respond to the heavily worked surface by painting in or masking out my subjects to develop a narrative that reflects the humor and sadness I find in the act of being human.

Daniel Ringelberg

Maude Adams was an actress during the early 1900s, who achieved her greatest success on the stage as the character Peter Pan. I am interested in reinterpreting images from the earliest days of photography in my paintings, in hopes that they might serve as some sort of emotional conduit to that era. My version of time travel. Humans back then were just like us in many ways, and vastly different in others. With the figure as a basis, I then experiment with texture, composition and nuanced color.

Joe Roache

"To Be Young Gifted and Black" is a noted statement that was introduced to the public by Nina Simone, the great singer and pianist. This painting is homage to Nina Simone, and people like her who have struggled from poverty to achieve a better life. This painting uses symbolism in form and color to convey some of the meaning that this image tries to convey.

Ellie Marie Rose

My paintings are an expression of adoration for the people I love most. Creating imagery representative of my favorite people has always been my clearest communication of love. Through the lens of a southern woman, I think of these images as "Southern Gothic" and they glorify the

beauty of hard work and play in the south. The paintings are as large and complex as the relationships themselves; both take years to cultivate and are full of secrets.

I pay homage to the people and places I love, even if the scenes are sometimes a little fabricated and fantastical. The work is colorful but dark. It is dark, but it is hopeful.

Each painting depicts how I perceive each complicated personality. These miraculous, generous, admirable, southerners; they are unique, kind, hard-working, and mysterious. All deserving of the respect and time we give each other. This is my labor of love. Painting is my compulsion, and I'm happy to have such a fabulously complex life to draw inspiration from.

Seth Rouser

This work comes from a series that explores how this current time of political, social, and economic turmoil and uncertainty is affecting the individual, unmooring one from notions of truth and finding common ground. The work is titled "A Simple Test." It depicts a man wielding an axe as if to destroy the chair upon which he is standing. The chair is a symbol of what we all know to be common and true. Just as chairs come in many sizes, shapes, colors, etc., one always can recognize a chair for its purpose. No doubt, most people will trust a chair to function as it is constructed, not only because of past experiences sitting in chairs, but because of the purpose of its form. Here, this notion is being given a trial of deconstruction, and as such, the image is an allegory to today's cynical tests in faith.

Weldon Ryan

Shamanism, rooted in African communities, has made its way across the Atlantic and found a home in the vibrant landscape of the Americas. I delved into the ties between African shamanism and the mystical allure of New Orleans while doing this painting. The connection is essential to explore this painting and the historical background of African shamanism. Despite the disruptive influence of the transatlantic slave trade, African shamanism managed to survive and adapt in the slave colonies, from New York to New Orleans. African shamanism found fertile ground to flourish. Intertwined with the rituals, practices, and beliefs inherited from African shamanism. The legacy of African

shamans can be witnessed in various aspects of Caribbean Culture, married to the deep south of North American traditions, music, and art. With the celebration of Carnival it's fitting to come across this man at the Carnival bestowing us with spiritual blessing from ancestors.

Rial Rye

Emote (in Lilac), c. 2023, is a sculpture of hand-shaped wood in a cement base, with pigmented resin details and faux-weathered finish. The figure represents an unspecified member of my ancestral line. It is designed such that their race and gender are indeterminable, reflecting the myriad aspects of their being and existence that have been rendered unknowable to me by the erasure of their cultural and individual identities at the hands of colonialism and chattel slavery. By depicting my ancestor in sculpture, I bestow upon them a permanence that was denied to them in life. Likewise, the tears which splash from their left eye will flow persistently, as a material manifestation of the individual and generational grief made perpetual by the disruption of their cultural and genealogical lineage.

Luis Alvaro Sahagun

Lo Que Grita Mi Piel (That Which My Skin Screams, 2020), is an anti-colonial wearable sculpture that also functions as a 3D map, exposing the cartography of spiritual wounds inflicted by war and conquest. This wearable sculpture embodies tales of cultural survival told through the curative elements traditionally employed by curanderos, or indigenous healers, such as the beads from Judeo-Christian saints after colonization of the Americas.

Nina Samuels

The natural world is a constant source of inspiration for my work. I have always loved the small and hidden creatures of the earth. The inspiration for this piece came from studying a small jar of pond water. Amid the nearly microscopic ecosystem of life, jelly-like hydra organisms began to appear. They mounted themselves on the side of the glass, and mimicked the fluid motion of the water moving around them.

For this installation, I installed magnified ceramic sculptures of these hydra organisms. I mimicked the way they

attached themselves to the glass, and the fluid movement they displayed in the water. I wanted to emphasize their beauty, and the importance of the little creatures that go unnoticed in the world around us. Masáre Edith Giovanna Gassion (Edith Piaf), is one of the biggest singers of all time (Piaf = Sparrow in French). "The Sparrow of Europe" is a voice that defines and recalls a whole era of survival, love and hope under a veil of sadness, war and despair. "La Vie en Rose" painting, named as one of her most eternal musical legacies, is a tribute to this great, talented, and unfortunate romantic woman. A background made with rose petals immortalized in iridescent glittered resin, her vanishing face as a dark 30s vintage muse in love; painted in white and golden acrylic and framed in an oval shaped by broken mirror pieces that represents her unlucky love life, as well as the brightness of a great glamorous star once she is hit by the direct spotlight. When close to the painting you can see the rough texture of the petals drowning in sparkly resin in the middle of your own reflection on the mirror pieces frame. When you walk away, you can start to see her face sprout from the center of this pond of roses.

Nick Satinover

The work "Pink Slip Fashioned Flag (for Lake City), " is composed of repetitive intervals of form, text and color; specifically iterations of the words "Work" and "Worry." This mantra was made in contemplation of what Albert Camus described as the Absurd nature of existence. Camus discussed a cycle of 'meaningful intervals' in everyday life, those being work and rest. Acceptance of both is essential to finding balance and happiness.

Growing up in the Rust Belt, when one understands the nature of manufacturing and its cycle of boom and contraction, the interval of non-work becomes a forecast of suspicion and woe. Visually this piece seeks to pull one in with bright, candy colored form, while simultaneously creating concern with its repeating text. The cycle of work and rest, as Camus reminds us, is eternal. "Work" and "worry" are the intervals that better describe my experience of the world, so I balance the scales with color and pattern.

Anika Ellison Savage

Tangled Up In Blue is a riff on Bob Dylan's song by this title. The painting expresses the tangle of emotions we experience during life transitions. It is about the struggle to deal with feelings of love and loss, of sorrow in leaving and hope of returning, the sense of having had all that we know and rely upon suddenly change.

Solid forms become ethereal, certainty vanishes, glimpses of beauty remain.

Blue, a predominant color in my work, wonderfully expresses the range of feeling and emotion. Will we regain a sense of self or emerge forever changed?

Noah Scalin

What are we willing to sacrifice for our ideals?

Too often the discussion about guns in America gets wrapped up in emotional terms around the 2nd Amendment. With this piece I want to bring the discussion back to an individual human level.

In 2016 I began addressing the indelible stain that gun violence has made on American society by creating a match burn effigy of the weapon used in the Pulse nightclub shooting in Orlando, FL.

Frustrated by the increasing ideological polarization of our country and lack of nuanced conversation about gun violence since then I have revisited this work by painting on top of it.

I have dissected the gun revealing its internal organs. This is the fragile anatomy of the humans that are on both ends of the weapon.

With the addition of the school desk I'm asking you to come closer and respond to this image as a child might.

Please use the paper and pencils provided to share your own thoughts and feelings about where we go from here.

Carlita Scarboro-Vazquez

Art is all around us. In this piece I am working in mixed

media, meshing the everyday with the surreal. The photo was taken in my home and was combined with trips taken of the sunflower garden in spring. Yellow No.1 reflects on all things golden in my life, and the transformations from darkness to light.

Casey Schachner

Inspired by the artists of the avant-garde surrealism movement, my work draws parallels between the irrational juxtaposition of images, materials, and ideas. I often use humor, irony, and contrast in my work to explore topics such as cultural capital, social status, and the idea of lowbrow versus highbrow. My recent body of work reflects my roots growing up in the tropical vacationland of south Florida. I was confronted daily with the extreme contrasts of living in paradise. I am interested in translating the cacophony of the world of tourism through the lens of materiality. By re-configuring commodified objects of the tourism industry, my sculptural works consider the paradoxical relationships that exist between materials and place. My work explores the realities and misperceptions we all associate with these destinations and in doing so, has allowed me to dig deeper into my personal history with a place.

Kelsey Schissel

Inspired by the absence of space, rather than the space they occupy, these vessels represent the expansion of thoughtful mindfulness. The Guardian on the far left allows us to broaden our conscious being, providing necessary boundaries to explore and expand our collective memories as spiritual beings having a human experience eventuating in a terminus.

James Schlett

My photography tells stories, starting long, long ago, with a Polaroid camera. I have always had a sense of adventure through travel and exploring life through road trips. It never has gotten old. I sometimes get notes from people who have seen my work, saying that it inspired them to travel and visit the sights that my image was taken in.

Through travel, I attempt to capture the awe-inspiring beauty of nature, history and the way we are all connected. My images will hopefully transport you to far-off

horizons, soothe your soul, and inspire your imagination, and hopefully move you to experience the sights in person. I am often up well before first-light and well after sunset to frame and wait for the right light that brings the photograph to life. This image was captured in late afternoon sun while wandering around the village of Fira in Santorini for several hours, which made for wonderful, dramatic lighting.

I hope you enjoy my photography.

Richard R. Schramm

Photographing Drayton Hall presents a challenge that arises when shooting any handsome antebellum plantation mansion. For us today, it is a beautiful, historic home. But in its day, it was not only a home but also the hub of a slave labor camp. A pretty postcard shot would veil its dark history, yet a camera cannot fail to capture at least some of its elegance. In this image I have tried to suggest that today we cannot see Drayton and homes like it clearly. They immediately call to mind the myth of the elegant Old South, but that view must be tempered by an understanding of their dark history, represented here by the ancient live oak in the foreground.

Aaron Alvic Schroeder

I lived in Pelican, Alaska when I was a kid, and my earliest memories included fishing boats and seaplanes and life on a pier. After moving to western Kentucky I spent a lot of time sailing and canoeing Kentucky Lake. I've always loved boats, ships and vessel forms as a result of those formative experiences. After visiting Barbados a number of times I made the ViolinShip which opens up so that one can store four flasks of Rum.

Kate Schultz

Wild One is my interpretation of finding beauty in the chaos. My wildflower garden is a huge inspiration, not only in my work but also in my life. Walking around each plot, noticing the plants spilling over the wooden boxes encourages me to slow down, take root and focus on the organic movement. Whether it's a brightly colored Coneflower or just a small green vine that's wrapping itself around another plant, there's so much hidden beauty in this disorderly scene. If I walk fast or my mind is wandering,

I might miss a few hidden gems. This painting is all about naturally flowing movement in the garden, teaching us to slow down and enjoy the tiny, beautiful, calm moments in the chaos.

Jane Lilan Schwantes

I am a potter. My pottery is made using a combination of a potter's wheel and hand-building or sculpting. My pieces begin with a practical purpose and then images and small sculptures are integrated into the design. My focus is on animals and plants and their relationship to the environment. We see the grace of the blue heron, but we also need to remember the wetlands, rivers, fish, and frogs that support herons as well as the plants and insects that support the heron's food source. We cannot have one without the other.

The raised texture on the jar is made with a technique called washing. The lower relief areas are washed away with a sponge. It seemed an appropriate technique to use for a piece based on aquatic life.

The potter's craft is an ancient one with practical purpose. Its materials come from the earth. It seems appropriate to use this material to remind the viewer of the importance of the environment we live in through delighting them as they see my pottery.

Abby Schweinhart

My oil paintings explore everyday life and the things people take for granted, such as bathrooms and skin. Whether it be looking at daily activities that we forget others do, or glorifying something that we have normalized. I enjoy a more whimsical, dream-like vision of the world since it makes life out of the ordinary and less routine.

These ideas will just randomly come to me while doing something in my routine life. I will then think about it in a way that will become jarring, so that the viewer stops and thinks about it, as I had. This is a bathroom stall that shows a person wearing pink heels. This piece depicts the things in life that happen but nobody wants to talk about.

Loren Schwerd

My sculptures and installations are crafted from nautical

ropes and industrial debris deposited along the batture of the Lower Mississippi river. I make regular expeditions to this sliver of urban wilderness to retrieve the errant moorings, while a continual stream of oil tankers and container ships navigate the winding passage between the Port of New Orleans and the Gulf of Mexico. The abundance of cordage testifies to an enduring economic dependence on the river-dominated delta, endangered by land subsidence and sea level rise. Beneath their muddy camouflage, the vivid, synthetic colors manifest the transformation of the riparian landscape from plantations to petrochemical plants. I repurpose these artifacts, employ traditional crafts to entwine the past with the present, and pit the turbulent forces of nature against suggestions of human industry and agency.

Kelli N. Scott

I am deeply interested in weaving together the evocative history of the banjo with the spontaneity of intuitive painting. The banjo, with its origins deeply rooted in African and African-American traditions, has a history that speaks to the resilience, creativity, and shared experiences of diverse cultures. It's a testament to the power of art and music to transcend boundaries and convey profound narratives. In my art, I aim to capture the essence of this history, honoring the banjo's journey and its profound influence on American music. My intuitive paintings are a form of self-expression, a dialogue with the canvas that goes beyond words. I allow my emotions, thoughts, and the rhythm of the banjo's melodies to guide my hand. Each stroke is a note, each color a chord, and the canvas becomes a visual composition of my interpretation of the songs and narratives I discover on my musical journey.

Jennifer Scully-Thurston

A parable, within a coming of age story, within the telling of the tale, "a quiet con • triv • ance" is a dance film illustration of what the female identified condition is like from the inside. With a multi-generational cast of southern women, I tell a tale of women's work and the toll it takes.

In literary terms, a contrivance is something that causes things to happen in a story, in a way that does not seem natural or believable. It can also be used as a machine or piece of equipment made with skill and cleverness or an

artificial arrangement/development.

I am looking at how these definitions apply to the idea of "women's work," human created, artificial arrangement or fabricated construct. In a novel, the level of female multitasking and the mountain of daily responsibility would seem implausible... but it is simply the reality of women.

The plot twist was planted in history and it's taken for granted that the governing of these responsibilities still lies in the hands of modern women.

Peter T. Secker

Forgotten for years, this old truck has fallen victim to a misshapen cylinder block, exhausted pistons, broken brakes, tired wheels, rust, rips, and ruptures. It awaits to be rediscovered with patient anxiety. But now, it is preserved forever within the confines of pigments, oils, canvas and its own legacy. My "Forgotten" series is a metaphor for all of the hard-working people who have toiled to create the backstory for these images; the machinists, the factory workers, the engineers, the fabricators, the painters, the designers, the builders, the inspectors, the managers and more. Plus, I wish to honor those who have utilized and maintained these items for months, years or decades before age and technology changed the direction of their sustainability. I hope that you will take a moment to acknowledge ALL who have helped form this subject's soul, this image, and your memories.

Nicole Seitz

Chisom means "God With Me." This dynamic young woman is a college student at Clemson, friend to my daughter's boyfriend. Chisom wants to go to med school.

I paint out of love. I had just painted my daughter and then her boyfriend. I suggested I would be happy to paint her friends as well. One day my daughter sent me a selfie this young woman gave her to give to me. She wanted to be painted.

I have never met Chisom, but I began the work by writing words or prayer and blessing on the canvas first in oil pastels. The colors from the blessings became part of her. She captivates me. She just started a podcast and used

this image as her logo. We have never met, and yet, we are now forever connected through art.

Jess Self

I spent ten weeks traveling worldwide to sit with different shaman women in over 5 countries. One of the many things these women have in common, is that they became extremely ill, mentally or physically before becoming a shaman. After trying everything to heal themselves they finally sought out a shaman who told them that they too were to become shamans, and when they began training they would be healed. This piece illustrates hitting rock bottom and how you can be built back up to become stronger, to use your experiences to help others eventually. It can also represent those who seek healing. This piece was also a response to the death of my friend Lara Nguyen (previous ArtFields 2023 participant.) During her battle with cancer and my research trips, I would joke with Lara that she was to be my Vietnamese Shaman and she would share stories of strangers opening up to her during treatments. This piece also illustrates how I feel about losing my friend.

Chad Serhal

Using layers of mediums of visual language, mirroring our postmodern lives, I am able to signify multiple meanings and suggestions using a visual code. These references and cultural symbols become autobiographical for a small town 90s kid informed and influenced by art, film, and music culture. My research deals with the phenomenology of this cultural significance. I take hold of identifiable images that make up my idiosyncratic identity and transform them into a unified aesthetic, using techniques found in cartooning, graffiti tagging, movie posters, and concert flyers, evoking Dada, Surrealism, and American Abstract Expressionism. My collages, consisting of paint and paper on wood, are usually no bigger than a few inches, and are unusual shapes. The images are original source material such as vintage books, magazines, and comics that are collected as found objects and repurposed into Scuzz.

Emily Settles

CTRL explores the tools we use to maintain control, or the illusion of such, over our lives. Organized and pinned on a wall, reminiscent of tools in a garage, the viewer is given

a clean, organized composition to contemplate the content of the painting. While considering my subject matter, I interviewed those closest to me, inquiring about their attempts for control. Their answers reflected their personal interests, obsessions, perspectives, and neuroses. I felt that I'd gained insight into their inner worlds. The "tools" pictured describe my efforts for control. Organizing my time and space, regulating my self image, rigorously planning, and striving for "perfection" are all ways I preserve the illusion of control. In the process of painting, I realized there's no true way to maintain absolute control over our lives, no matter how many intricate routines and habits we engage in. We are ultimately at the mercy of the world around us, but there's liberation in relinquishing control.

Isabel Shankle

Patterns are universal. In some parts of the world patterns carry traditional, religious and ritual messages. For me, this piece is intended to unite people across cultures and race. By reusing material from nature, it serves as a reminder of how previous cultures would use materials that were easily accessible to them.

Rob Shaw

The southern coast - especially the marshes - have inspired many artists. Here I invite viewers to see a familiar landscape through a different lens, with fresh eyes.

My work is bold and energetic. When painting, I first get the idea on the canvas as quickly as possible, revealing the energy with which the painting was created. This spontaneity results in a less contrived, more natural painting. Though I primarily use a palette knife, I do not limit myself: I have used scrapers, squeegees, brushes, and even kitchen utensils. I always experiment with new techniques and tools that enable me to create a variety of textures or effects in a painting. For me, the process - not just the product - is rewarding. When viewers look at one of my paintings, I want them to wonder how it was created. My challenge is to make interesting marks with paint that look natural but also inspire wonder and mystery as to their creation.

Nate Sheaffer

"All We Need" is a plea for simplicity of thought and

action. The world will benefit from allowing mental real estate's occupation becoming exclusively the purview of HOPE and LOVE.

The Victorian practice of phrenology is borrowed in the visual sense, but where that attempt failed at predicting the health of one's body and mind through cranial convolutions, "All We Need" issues the call to simpler, more mindful occupation of mental and emotional space to that of HOPE and LOVE.

A nod of sorts is thrown to the inevitable opposites - DESPAIR and APATHY - with those inexorable constants fading in and out of view by dimming and brightening, dimming and brightening; both elements necessary to experience the highs of HOPE and LOVE akin to how the lows of SORROW allow a more visceral experience of JOY.

We need to openly express our distaste for negativity through the declaration of NO VACANCY (for all but HOPE and LOVE) as a solid foundation for acceptance and sustainability.

Delaney MeSun Shin

Back When Tigers Smoked The Pipe is a phrase both my grandparents and I cherish, much like Once Upon A Time. Folk stories connect generations through oral traditions and raised in a mixed-race household, I often felt out of place. Heritage, rituals, and values shape our understanding of history. I use my art to explore transcultural fluidity and identity with paper. Paper, like multiracial identities, can morph and conceal layers. I honor and reveal my cultural heritage through art.

Hanboks with Saekdong sleeves are worn to celebrate. Saekdong traditional colors, known as obangsek, have given me a visual identity. I've created my color palette based on obangsaek and ogansaek, symbolizing strength and vulnerability. Each layer of paper represents one's identity. Ginkgo leaves serve as a metaphor for memory. As I dipped them in wax, I reflected on how traditions are lost with each generation. My art uncovers concealed layers of identity inviting viewers to do the same.

Candace Hackett Shively

Our nation is tearing apart word by word. Each of us relies on a chosen news source or two, to the exclusion of all others. Do we ever dig into the source and motivation behind what we see or hear? Do we ask for alternate views? Our information is fragmented, packaged, ripped, lost to distortion. We are victims of our own F-words: Fact. Fiction. Faction. Friction. Fracture, Fragmentation - Fragment Nation.

Mechele Shoneman

Color speaks volumes in Rita Dove's poetry. As the first Black poet laureate, and potent mother figure, this piece honors her inspired, slightly subversive voice in the context of a powerful, direct gaze. Part of what draws me to Dove's work is the lyrical use of color as a literary device. Red symbolizes aggressive subject matter, while pink represents mothers and daughters.

In one of my favorite poems devoted to her young daughter, Dove closes with the line, "we're in the pink and the pink's in us." In another, the mother of Persephone grapples with indescribable grief over the prospect of losing her child. As a mother whose journey was largely defined by viewing my pink, premature baby through a NICU incubator, her color-saturated stanzas go straight to my heart.

Robert V. Shuler

My wife and I visited Paris in 2019 and spent a full week there. We, wisely I might add, hired a personal guide to take us around the city each day. She took us to all of the prominent sights and, by the end of the week and our stay, we had taken a whopping total of 2, 500 photos! During one of our excursions, we walked the streets surrounding the Arc de Triomphe during a heavy rainstorm and thus brought about the inspiration for "Triumphant Rain." I decided to create this painting after returning home and realizing my wife and I had fallen head-over-heels in love with Paris! What an incredibly beautiful city! It is truly an artist's paradise!

I began the painting in April 2022 and had a fully framed painting in early February 2023. All told, the process of executing the work in oil took me nearly 8 months.

Sara Simmons

Peeping Tom Cat is a portrait of a rescue cat who was a long-term resident at Charlotte's Mac Tabby Cat Café. By capturing his eyes and curious expression peering into the composition, I intend to shed light on the whimsical personalities of animals — especially those in need of homes.

I view eyes as windows that connect living beings with one another, and I focus on this point of connection in many of my paintings. I enjoy pairing bold colors with my subjects and activating the negative space to enhance the tone of the piece and draw the viewer back to their eyes.

Tanner Simon

Tanner Simon's paintings explore familiar visual tropes through the use of heroic scale and parodies of power. While not overtly political, Simon's work seeks to re-contextualize cultural truisms and common knowledge into icons of significance. His work is inspired by imagery created using digital paint and 3-D modeling softwares, often utilizing intensely flat fields of color and smooth renderings that evoke early internet meme culture. His use of strategic formal decisions, traditional oil painting techniques, and playfully vibrant colors fixes otherwise mutable subjects and imbues them with a bombastic presence. Simon's paintings assert their physicality through their scale and placement within space, forging a dynamic relationship with the viewer and questioning preconceived notions of their relationship with issues of representation, power, and meaning.

Julie Slattery

My sculptural work explores emotional responses of loss and attachment. The figures and objects I create reflect sensations of unease, oddity, and a recognition of something that was or could have been. I incorporate contrasting materials and textures to show the different sides of human nature. Soft and smooth against rough and raw. These contrasts communicate moments of change and moments of reflection.

Interested in casting as a conveyance of temperance and transition, I utilize the process to communicate the importance of reflection in honest self-expression. I bring my creations to fruition using reactions to changes, adap-

tations, and transformations as influences I encounter in my own life.

My work incorporates the human body, and common everyday objects to inspire relatability. Forming a connection with the viewer by capturing a moment in a feeling, the piece becomes a conversation of the human struggles and victories that we experience daily.

Kristen van Diggelen Sloan

Ingressive Force is an invitation inward that questions the importance of what is being concealed, revealed, and reflected. The force beneath gestures, guides, and seduces with its many points of feminine entry.

Ingressive Force was painted in conjunction with At Night I Dream of Mariupol, a war-time dreamscape reflecting on an emergency blanket with cruciform patterned folds. The series in which these paintings emerge, builds upon concepts I explore in my work relating to our interconnectedness, and the symbolism of mirrors, reflections, and fabric. Fabric represents both a means of protection (in Ingressive Force) and an emblem of vulnerability (in...Mariupol). In the history of painting, mirrors or one's reflection represents the true image of the soul - truth, self-assurance, vanity, self-distortion, etc.

As a Neo-Baroque painter, I borrow particularly from the 17th century Dutch Baroque still life lexicon to peer dimly into the riddles of common contemporary experience.

Karel Sloane-Boekbinder

The image is a work from my Beauxtanicals series. This one is "Beauxtanicals 13." Beaux is beauti~full. Botanicals are medicines comprised of plants (or substances that come from plants). The Beautanicals series integrates imagery and iconography from European, African and Indigenous inspirations. Each piece contains butterflies, the work of Maria Sibylla Merian (1647-1717). Considered the Mother of Entomology, she was the first European to document the life cycle of insects through her paintings. Created as a multicultural collaboration, Beautanicals create beauty because of the coming together of many origins, many cultures. If we can create beauty on canvas, with different cultures simultaneously retaining their

individuality while connecting with diverse others, we can create these windows infused with multiplicity, beauty and healing in the larger world.

The sale price of the work will be split; \$500 to the artist; \$500 to Hope for Haitian Children Foundation, Inc.

Yana Slutskaya

Our current era is dominated by electronic devices and social media, which has led to a phenomenon of social anxiety and digital overload. The constant use of phones, internet, and television can be overwhelming. To escape from these distractions and express myself through classic art, I create still-life photography. My work allows me to appreciate and capture the natural beauty of subjects such as flowers and fruits, and to take a moment to breathe and relax. My inspiration comes from the European painters of the 17th century. These masters rendered still-life paintings that were so realistic that they appeared like photographs. I, on the other hand, capture photographs in a way that they look like paintings, portraying their beauty and poetic genre. Classic still-life paintings often convey deeper meanings, which are symbolized by the objects in the painting. Most of these symbols are a reminder of our mortality and fleeting existence, called "Memento Mori."

Jennifer Elaine Smith

This work depicts conflict with sexuality. The artist utilizes her own image, rendering the figures with a focus on areas of light and highlight on the body. The soft, fading appearance of the drawing acts in contrast with the narrative of violence. Incongruence between the scene and the way it has been drawn questions the frequent acceptance of sexual violence and objectification in Western media. An appealing image is not always a good one. Though the two central figures are receiving the action of the piece, they are legitimized in a manner in which the perpetrators are not. The women are allowed an identity, where the arms are unbodied. Allusions in the pose to the reclining female nude and the body of Christ in iconography use history to discuss the complex identity of a woman empowered and victimized.

Adrian Smith

"Just Lookin' Out of the Window" is a painting about

bonding, surprisingly. It depicts the feeling many get when watching television with older family and friends, whether parents or grandparents. In my family, older shows like *Good Times*, *The Jeffersons*, and *Sanford and Son* get played often. My siblings and I have seen those shows so many times we can quote them on the spot, and know what the episode is about as soon as we see the first scene. We are often bored and longing to watch literally anything else. It wasn't until I followed an Instagram account, @embracingblackculture, that I realized this was a universal experience. It wasn't just my family. On social media, we have lively conversations about our families, the shows we watch, and how we can never get away from watching these shows.

This painting was made possible by the SC Emerging Artist Grant funded by the SC Arts Commission.

Haley C. Smith

I wonder if there is more lost than gained by the separation of a child from his parents for the duration of his education.

During some of the most formative years of his life, he is expected to show interest in an education that is irrelevant to his basic and natural emotional needs. Consequently, he is then being psychologically and socially peer-raised.

Consider what could be lost in the delegation of a child's education and psychological care.

Symphonii Smith-Kennedy

What does mental health look like to you? In my self exploration series, a series of narrative self-portraits, I wanted to capture the essence of what I experience when I'm having depressive episodes and my mental health is depleted. The words that I tell myself in my mind are as harsh as if I were to become a beast and eat myself alive, as you can see in the painting. This piece is also a form of me exposing the harsh and ugly truth of how I feel in these moments, and a way for me to acknowledge them. The darkness that consumes me in that state is expressed through the raging flames that surround me.

Laurie Smithwick

As children, we are expected to believe in magic. As adults we are expected to leave that foolishness behind. But the concept of a portal - the intersection of what was and what could be - never stops being seductive. Pilgrimage is the quiet tension before the first step forward, the breath held during the leap. Pause before you walk through these portals. What would you like to leave behind? What would you like to move toward? I'm not in the business of outcomes. My work explores the magic of those moments of possibility before you walk through the portal, before change becomes reality.

Ada Smolen-Morton

A frog stuck in the throat, caught between the teeth, already escaping.

Vanessa Snyder

Because I am enamored by interpreting all fields of science, this piece is the result of many years of forays into organic subject matters (landscapes, animal portraits, horticultural studies). I cannot recall the name of the particular orchids at the Atlanta Botanical Garden Orchid exhibit that called my name for this piece, but my process includes photographing many things and then translating the colors, shapes and compositions later as an interpretation. Although I tend to paint large canvases, this is my first triptych exploration, because these particular images seemed to require an "in your face" size proportion relative to the viewer's perspective. My favorite gallerist spoke the word 'magnolias' when he saw the piece, so I included it in the title.

Ericka Sobrack

My paintings are disorientations of everyday spaces, offering the viewer access into a realm of the unknown, ripe with psychological strangeness. These suburban environments often reveal juxtapositions between the mundane and the eerie to create conflict and tension. By deconstructing the mundane and colliding it with the abnormal, these familiar suburban settings transform into otherworldly scenes that amplify human drama, usually suggesting an implied event, a vague story, or fragmentations of memory, all while lingering in a heightened state of uncertainty.

I often explore the idea of safety and threat within domestic spaces, where the viewer becomes a witness, an observer, or a participant of the narratives that unfold before them. These scenes are an embodiment of the emotional discord many of us share, where vulnerability materializes, and we are forced to confront the uncomfortable truths of both physical and psychological isolation.

Natacha Villamia Sochat

I have existed in a contemporary art world that values the conceptual many times above what is simply done by the human hand. My work is diametrically opposed to this simplistic approach of the conceptual. I value the Mind and critical thinking, but pushing out the Hand in favor of the Mind alone is a value-based construct. My work celebrates the Hand celebrating the glory of human labor. I use tapestry as a signifier of weaving, and I use crochet as a signifier of labor, connections, networking, and simply to demonstrate that the Hand is the Mind. Our ideas are portrayed by our own hands. I value the contributions of labor in society creating a better world for all citizens. This work is part of my newest project a Tapestry-Crochet series honoring labor.

Joanna Solid

All humans have an innate need to affiliate with nature. This is not always possible given the urbanization of society in our ever-changing, overly-connected world. "Round Forest" is a piece deeply rooted in slowing down and welcoming what is natural and organic. Royal pool moss acts as a central figure alongside sheet moss, providing negative space and contrast. Forest branches intertwine us - are we willing to look?

Carlos Solis

This painting came from dreams and memories about my childhood experience with a peacock in my backyard standing next to my bicycles parts, which inspired me to fuse the two elements into one. It also reminded me of my experience in the circus and the colorful display of balloons and animals for some reason. The little rocking chair represents the presence of my daughter and her excitement when I took her to the Circus for the first time. The female figure in the bottom left corner represents the ever

presence of my wife contemplating the entire experience with joy.

Yrang Song

My work examines humans as a unity existing within a collective body, and the web of relationships through the repetition of an object; and it explores metaphysical subjects found in relationships via implicit and explicit uniformity of patterns.

Variations of ready-made products evoke our emotions derived from social norms and create a channel of communication as a formative language.

“From Trivial Things” depicts us struggling with trivial frictions by sharing finite space.

Oscar Soto

Seesaws remind us that “fair systems” alone are not enough to ensure equity. No two children are the same, and those differences extend far beyond size and weight, to factors ranging from mood to confidence to trust, not to mention social standing.

By enlarging the fulcrum of this sculpture into a giant, rolling ring, the strain of equity becomes even more apparent. To shift this seesaw from one side to the other requires more than the two sitters, whose feet can never touch the ground at the same time. The fulcrum represents the point of coming together to negotiate a shared experience, which requires us to become more than passively interconnected. We must agree to become actively interdependent. Like equity, the power in the seesaw doesn’t allow us to enjoy a cordial stasis. It offers us the chance to elevate each other to heights we could not possibly reach alone.

Bryce Speed

Creating a painting or drawing is a good vehicle for slowing down and reflecting on the rapid pace at which we now experience images in our world. In an era of instant access, analogue processes such as painting seem well situated for new intersections to develop within contemporary visual expression. Using a collage like sensibility to layout this work, with its fluidity and maneuverability,

I seek to represent how both internal and external forces shape relationships between idea and form.

I use an interplay of universal shapes on simple grounds to evoke palpable experiences of the horizon, language, and architectural spaces. These, in turn, become metaphorical agents of possibility and surprise, as well as depictions of openness (and closedness) in the visual and social worlds alike. In this way, painting acts as a bridge to the concerns of everyday life.

Kelly Spell

This design was born out of a desire to make a large-scale, circular motif using as few seams as possible. Each uninterrupted segment of color is a single piece of fabric. The rings sliding off the edges of the quilt suggest the juggler is struggling to maintain control, which is reasserted by a half-inch quilted grid.

Sarah Spillers

“Musicians Corner” is a neon pink painting that pays homage to Nashville’s musical legacy. It showcases iconic cowboy hats and legendary musicians like Elvis Presley, Hank Williams, Patsy Cline, and Dolly Parton. The vibrant color represents the energy of music, while rhinestone embellishments add glamour. This piece celebrates the city’s rich musical culture, the resilience of its artists, and the power of music to inspire and unite.

Rick Spivey

His given name was Goyahkla (“The One Who Yawns”), but we know him better as Geronimo.

In the summer of 1886, the legendary guerilla warrior was being pursued by an estimated 5,000 Federal troops and 3,000 Mexican soldiers across hostile desert, after numerous escapes from newly formed reservations. After being captured, he was imprisoned at Fort Sill, Oklahoma. He died of pneumonia on February 17, 1909. He was buried at Fort Sill in Oklahoma in the Beef Creek Apache Cemetery.

Chiricahua Apache believed Geronimo possessed a supernatural protection against an enemy. He could heal the sick, slow the passage of time, shape shift, bring rain-

storms, avoid bullets, and even witness events over great distances. Some believed Geronimo could shape shift into a coyote. Coyote, “The Trickster” to Native Americans, is a clever being who possesses supernatural qualities. To the Plains Native Americans, the coyote always takes the shape of man. This piece is my interpretation of the change.

Alvin Staley

The subject of my painting is my extraordinary daughter, Dr. Kizzi Staley Gibson. Dr. Gibson wears many hats; she is a loving wife, caring mother, compassionate daughter, dedicated educator, competent civic leader, highly creative visual artist, accomplished writer, and most importantly, a committed Christian. Dr. Gibson is truly a charming young lady with a beautiful personality. The painting is also a tribute to her for the publication of her outstanding book entitled “Scarlet Spaces.” The book is a journey into the many spaces occupying the life of Dr. Kizzi Staley Gibson.

Bretta Staley

Playgrounds, school grounds, or battlegrounds, you decide? When will the slaughtering of our future generations stop? “Soft Target No More” is the first in a three-part series that visually reminds us of the tragedies of school shootings, and mass shootings in general. This assemblage was created for the distinct purpose of focusing public attention on the urgent need for the development and implementation of viable solutions that will avert future killings of innocent children in our schools, and address the problem of mass shootings in our communities. “Soft Target No More” also serves as a memorial to the numerous children slain in a place that should have otherwise been a haven for learning.

To the parents, teachers, school personnel, communities, and all tragically impacted by mass shootings, the children listed in this assemblage will forever live in our hearts, and shall never be forgotten.

Gerardo Stecca

This artwork was inspired by the spiral chloroplasts in the Spirogyra algae. They are filamentous fresh water algae that consist of thin un-branched chains of cylindrical cells.

Their natural design resembled the pattern within the seed pods of the Poinciana tree, a material I had collected during my long artist residency at the Deering Estate in Miami, Fl.

Connecting cut sections of the seed pods with very thin copper wires, I created "columns" or individual strands of Spirogyra algae that gently swing if there is movement in the air. Somewhat mimicking their movement in fresh bodies of water.

The result is an abstract wall sculpture that honors yet another beautiful design created by nature.

This artwork has been shown twice before, appearing different/new every time because of the organic nature of its components.

Mariam Aziza Stephan

I use landscape and abstraction as metaphors of deracination tied to both involuntary and voluntary migration, disempowerment, and social and environmental degradation. Just as in Francisco Goya's "Disasters of War" etchings, it is not the war that is so unsettling but rather the visible effects on the flesh and the manifest inner psyche of individuals. The repetition of the twin trees within the warm white center of the image speaks to both mirror and memory of a former life and uprootedness.

Evan Stoler

I want to challenge viewers to question the textures, patterns, and organic entities placed before them as I strip supplies of their commonplace function. With each piece I create or utilize a mechanical process and repeat that process to develop a form or effect. Light is important because it emphasizes a blurred distinction between familiar reflective surfaces and in some cases creates a paradox of fragility. My work is a testament to the monotony of the daily grind and revealing the beauty in the mundane.

Andrea Stubbs

Life is full of assumptions, contradictions, suppositions, irony, and surprises. Opportunities seized and missed. Mysteries, challenges, victories, and disappointments.

It is supposed that we come into this life innocent and free. But, we quickly discover by chance or fate, that life is filled with choices and challenges as far as the mind can wander.

The title for this piece came to me before it began and drove me to stretch excitedly to this mixed media format. Cradled in my comfortable wood-burning zone, I found myself in a whirl of things found, saved, and imagined. Our imaginations are a gift that can amplify our choices if we allow. This piece took me to places I didn't know I could go.

Life is messy...

Melissa Stutts

Working with encaustic, I create graphic ecosystems by embedding unexpected materials inside many layers of wax. This construction of a suspended reality enables me to investigate complex themes around mental health, personal discipline, and sustainability. Layer by layer, I build up an environment of various mediums presented as simple shapes to represent the beauty of chaos in our lives and our ability to find peace with it. My compositions aim to untangle these universal webs while encouraging reflection, conversations, and constant reevaluation of our realities.

Finely ground metals and powder pigments are preserved in a cloudy, almost dreamlike encaustic case. The objects' inclusion in the wax's melting simultaneously represents the duality of building and destroying. It is my way of honoring and trying to understand the complicated nature of being human in the modern day.

Zach Suggs

Shut down in 1977 and razed by fire in 2003, the foundation of the Poe Mill Textile Mill in Greenville, SC has for the past 20 years been built-up into a do-it-yourself skatepark, with features entirely funded and built by the skateboarding community. Greenville's only 'public wheeled-park' began with a narrow strip of concrete with a single ledge, to a full-blown sanctuary for both skaters and non-skaters alike. Now, this community is to be dispersed for new condominiums, with no regard

for what had grown organically over the years. Since the announcement of the development in the Summer of 2020, I've been documenting the current community that calls Poe Mill home, to present this group not as misfits or outsiders but as a tight knit community of welcoming friends; and skateboarding not as a fringe sport, but as an incredible venue for life-changing athletic and artistic self-expression, ultimately giving agency to this oft-dismissed group and to advocate for a true public skatepark.

Lindsay Swan

Ancient Finnish people believed soul parts can be lost after a traumatizing event. If that happened, a Shaman could try to locate the missing part of the soul, heal it, and coax it back. The three faces of this sculpture describe the ancient Finnish belief that the human soul is composed of three different parts, the Henki (physical manifestation of our being, and can be seen in our breath, the beating of our hearts, and the warmth of our bodies), Itsa (the part of our soul that defines our personality), and the Luonto (guardian spirit or protectors and are connected to our fate or destiny. These are typically spirits of nature and spirits of our ancestors). The intricate patterned texture alludes to the tree of life imagery, an ancient archetype that acts as an axis mundi connecting all three spiritual realms of existence.

Ingrid Swanson

In order to partake in the beauty of true human connection, we must go outside ourselves. Attaining that warmth demands that we shed the defense mechanism of our cold colors. This process can be uncomfortable, and it will change us, but it is infinitely worth it.

This eight foot tall sculptural mosaic visualizes how we must reach out for others to take our hand, and accept their help and love. In addition to this, we must take our own steps - no matter how small - towards that which is good. May you find a place of safety here to connect!

Janet Swigler

Combing beaches for treasures, lured by discoveries of what might have washed ashore in the last tide - infrequently, well-worn bits of sea glass with origins unknown tumbled with odds and ends of driftwood

“Nothing Stays the Same XIV: Seaglass” is one quilt in a series that has evolved from a motif of one horizontal line and two vertical lines. The structure’s simplicity has provided countless possibilities for experimentation.

“Pay attention. Be astonished. Tell about it.” The words of poet Mary Oliver encapsulate my philosophy for living life and creating art. Our world is brimming with wonders if we notice them and take the time to express that appreciation.

Fatemeh Tajaddod

About a year ago, the so-called morality police killed a girl in Iran because of what they call “improper hijab.” Cutting hair is a symbolic movement to show solidarity and support for Iranian women. WOMEN, LIFE, FREEDOM

Every morning, I wake up seeing videos of people in my country fighting for their freedom. I feel like I’m running out of patience, and every day I’m more exhausted than the day before. There is a proverb in Iran saying “my patience bowl is overflowing.” Written on the ceramic bowl is the Farsi translation of this proverb. The hairs stuffed in the AirPods are from different people who participated in the campaign.

I decided to participate in the hair cutting campaign, cut, felt and frame my hair. I recorded the whole process to publish it on social media to show my solidarity. However, we cannot even freely publish whatever we want on social media, and we are threatened because of it. Due to these threats, I had to keep my Instagram post archived until Iran is free.

Malu Tan

Remembering home is memory of what’s familiar:

In *When I Think of Home*, Tan explores the act of finding joy while far away from home. Her installation, a created space of suspended live Yoshino cherry trees, takes a literal cue from the fabled Hanging Gardens of Babylon, one of the Seven Wonders of the Ancient World built by the Neo-Babylonian King Nebuchadnezzar II for his wife, Queen Amytis, who was lonely and missed her homeland.

As a gesture of love, the King built a lush garden reminiscent of the green mountains of Media (northwestern Iran) for the Queen to see while she sat on her throne.

The installation examines the emotional gravity of a place, the transience of life, and the psychological anxiety related to displacement, nostalgia, and the quest for identity.

Kelsey Tenney Art

Relationships are as beautiful as a rose; and just as delicate. New and amazing people are brought into my life with a simple hello - but the departure is never as easy. It can be from a disagreement as simple as “the sky was blue” or “no, the sky was red” when both are wrong and both are right. During the over 70 hours it took to paint this, I was able to sit in silence with each slow brush stroke and reminisce on the people who have entered my life and those who have departed. What could I have done differently? Should I have done something different? Whether it be distancing through time, disagreements, or loss, *Skylit Rose* contains the memories of everyone in my life who is no longer here.

Laura Thompson

“Delicate Balance” is part of a series Laura has dubbed “Little Worlds” which explores the relationships and constructed narratives of disparate characters and objects in surreal settings.

This little world exists on a Calla lily and expresses the vast and varying dynamics of humans’ relationships to each other and to nature. Men admire a woman perched on the flower’s stamen, lost in her own thoughts. Another man reclines under another woman, stealing a look up her skirt. An artist attempts to recreate nature under the gaze of a curious onlooker. A flight attendant offers breakfast to a bird, who seems to be uninterested in what she has to offer. All of these events happen concurrently, some characters passively observing others, and some completely oblivious to those around them. Yet no one seems to take notice of the beautiful “ground” that supports them.

Ana Thompson

This landscape was inspired by the greenery on the mountains surrounding the Oconaluftee River in Chero-

okee, North Carolina during summertime this year. When looking around, everything appeared to be green. I began breaking down the different shades of green thinking how I was going to capture nature’s beauty without ending with a big spot of green paint. My eyes discovered so many dark and light areas that contrasted to balance the view. Something that caught my attention was how far some tree branches extended towards the other side of the river, as if they were interested in exploring other lands. With this painting, I wanted to share the feeling of joy I felt while admiring nature’s tricks, creating beauty in the summer with a limited palette.

Karin Thompson

This piece uses layered paper to study the juxtaposition between growth and disintegration, shine and rust, asking the viewer to find where they perceive beauty. Do you see a truck that could win an “ugly truck contest,” or do you see the colors of sunset peeking around the last bits of desert turquoise? The patterns formed by the abstract path of corrosion take over the rounded steel edges, flowing into deeper rivers of browns in the metal creases. What level of “rust” is your gold?

Thomas Thoune

After an untimely blood clot in 2014 at the age of 53, I have developed a collage practice that has been a key component in rehabilitating my dominant left hand, once lost to me from a cerebellar stroke.

My most recent work is paper collage imagery that attempts to describe my hospital experience after a cerebellar stroke. The surrealistic imagery I experienced during this event is something I am still describing to myself. Some of the memories portrayed in this work are as follows: 1. An intense hyperphantasia, 2. A questionable gravity, 3. A warped proprioception and 4. The sense of where I begin and where I end.

As with many artists, I experience an eco-anxiety that contributes to a hoarding behavior, thus, I collect and repurpose many materials for my art practice. The collage works submitted are made with anything I have in my reach. Continuing this theme, I see myself creating megalographic imagery of my time in the ICU, where for days I

dealt with the sensation of floating in space.

Spencer Tinkham

Emily Dickinson's poem "'Hope' is the thing with feathers" is structured in iambic meter, alternating between three and four beats per stanza. Its rhythm mirrors a cooing dove, a species often symbolizing divinity. Dickinson's poem peers inwards, resisting pessimism with optimism, the exterior world with the interior. The bird withstands an enduring gale thanks to a united network of feather fibers and metaphorical hope. If wings symbolize freedom, a tail symbolizes direction. I began sculpting a magnified dove's tail in the initial hours of Russia's invasion of Ukraine. A bonded pair of doves console each other. A leucistic white dove clasps an olive branch, perched among the darkness. I created this piece to remind myself of the power of hope while navigating the darkest and lightest courses.

Melvin Toledo

"The Fountain of Eternal Youth" offers a visual critique of society's idealized standards of beauty, that are perpetuated by the constant promotion of products that promise to keep us forever young and beautiful.

This installation symbolizes the masks we put on, both literally and metaphorically, in our quest for this unattainable idea of beauty, and the multi-billion dollar industry that profits from our vulnerabilities.

I hope to stimulate a conversation about redefining beauty, emphasizing the importance of embracing our natural selves - wrinkles, imperfections, and all. "The Eternal Fountain of Youth" encourages us to examine the cost of chasing these ideals, and to seek beauty not in a jar, but in the authenticity of our own unique identities.

Derek Toomes

"Whispers in Code" is a kinetic triptych where love poems morph into Morse code via cell phone motors and Arduino technology. It muses on love in the digital era, examining how technology can both bridge and widen gaps in communication. Each piece whispers intimate complexities, marrying tactile art with a virtual experience. As viewers draw near, hushed vibrations hint at secrets shared across the divide of time and space. This

series provokes thought on digital intimacy's impact and the enduring resonance of love, inviting a dialogue on the delicate dance between connection and the technology that both enables and obscures it.

Alba Triana

An ensemble of suspended spheres dance in space. Each sphere orbits around a coil driven by an electromagnetic field that attracts or repels it. A probabilistic code controls the strength of each field in real-time. The field's fluctuations and the conditions of each system - distance between spheres and coils - generate a seemingly random choreography characterized by subjacent emerging patterns. A set of displacements, turns, and orbits expressively reveal the alterations of the field, the ethereal "material" with which the sphere dialogs.

Each system is complemented by a resonant rod tuned to slightly different frequencies. Eventually, the spheres contact the rods, generating delicate resonant sounds. The rods' resonances interact as they superimpose, creating subtle alterations in the resulting sonority.

Through movements and sounds, the work elicits the inseparable relationship between our physical surroundings and the non-perceptible forces that govern the natural world.

Brenna Turner

Turner's work is an accumulation of hand built ceramic sculptures, heavily influenced by biological systems found in nature, such as flora or coral. Turner creates a magnified appearance with biomorphic forms intertwining within each other. Consisting of pod-like vessels sprouting, overlapping, and spreading. Turner pushes the clay to replicate the essence of growth, imitating the spread of growth throughout the pieces and space between them. She does this by having every vessel be unique; no form is the same height, shape, tone, or width, giving dimension to the work as well as a sense of movement while being stationary. Turner looks to create this immersive conceptual pattern with the hand being her main tool, using all of its components, as well as a pinching technique to create the sharp edges making pathways between the forms. Turner encourages the viewer to peer into the work, and

get lost in the loose and quick style created.

Linda Turley

This work is about the emotion in a particular time in my life when my sister Alicestyne and I were taking care of a loved one and were uncertain of the outcome. Sometimes when life deals you unexpected drama, the best thing to do is to remind oneself of the simple things in life. The light coming in, on an ordinary cold day, warming the heart. A calming reflection can sustain you. The outcome was a beautiful one.

Sarah Turner

Turner is a light and mixed media artist focusing primarily in her investigations with Neon. Her work explores many themes surrounding the inner workings of the body, aspects of touch, negotiation of unseen boundaries and shared sensations. She aims to provoke a sensitivity using light as her medium of choice.

Gina Tyquiengco

"Your Soul" is a triptych capturing the duality of tradition and progress, with black and white hues juxtaposed by shimmering gold leaf that symbolizes one's unique identity and connection to divinity. Crafted with acrylic, oil, and 24k gold leaf, it celebrates being rooted in heritage while embracing the future and the authentic self.

Eniko Ujj

For this installation, I take ceramic slabs and make prints of individual endangered longleaf pine needle trees from an area near Pensacola that is under development. I pit fire the pieces with collected fallen debris from storms in the local ecosystem to help with the prescribed burn process. All of these trees will end up being cut down. The title references "L'Inconnue de la Seine" and the tradition of a death mask as a memento of the deceased. The resulting prints and process of firing leave a haunting impression.

Pensacola has a long and important history connected to longleaf pine trees. This area was heavily logged and had a thriving turpentine industry. Due to this deforestation, only about 3% of the original forest remains. More than 30 endangered species rely on these pines for their habitat. These trees are more resilient to the negative impacts

of climate change. A number of nonprofits, government agencies, and landowners are collaborating to restore longleaf pine forests.

Nina Utruga

I paint to show my emotions and mood in my paintings. My colors are pastel blue, black, and gray, so the eyes don't get tired of the colors. I love watercolor, and love its transference and lightness. This specific figure painting is from my dream, and I see his face even though I blurred it out; but let me know who you see.

Martha Van Loan

"Dreams of a Clear Day" reflects the concern for our polluted environment. Our world could be in danger because of the deterioration of our air quality which is reflected in this painting. These children have very little pigmentation due to the lack of sunlight and the requirement that they must have mask and oxygen to breathe and survive. The alarm was started in the 60's and persists today.

Irelia Varela Drake

I wanted to capture the expression of my aunt eating grapes with so much pleasure, directly from the nylon bag. Igor Vavrovsky These sculptures are made to emit a light glow to attract your attention, they are made with 3D printers in plastic, plaster, and LED lights.

You can see more at studioigor.com, my work has also been selected to be shown at the Museum of Contemporary Art of Atlanta as well as other art galleries.

Cristina M. Victor

Working with remnants of previous textile projects as well as materials donated by local makers in Charleston, I expand my study of the cane weaving pattern into a large-scale installation based on my piece, Second Skin which was exhibited in ArtFields 2023. Commonly known for its use in furniture design, the origins of the cane weaving pattern are contested. My relationship to cane weaving is one of nostalgia rooted in my memory of my elders, their homes and communing spaces. As a design that challenges authenticity, with this installation I reach to add to its lineage while creating an archive.

Tina G. Vincent

Chosen Village consists of women of different skin tones, and shapes; a celebration of their diverse beauty and traits. It represents the support system we create through friendships as women of color. The sculptures are a demonstration of a beauty that was once overlooked, and the solidarity and strength that women of color have embraced by supporting one another. It is a statement of how beauty is no longer dependent on western ideals that created a hierarchy of beauty based on skin tones and body types. The group of papier-mâché sculptures exudes a joy and confidence that cannot be missed. The sense of community among the sculptures is more visible and powerful as a collective, and a reminder of the strength we have when we come together.

Rebecca Waechter

In her current series "Modern Icons," Rebecca explores the complexity of anxiety disorders through contemporary oil painting. Whether through an object, person, or animal, each piece depicts unique aspects of anxiety through subtle symbolism in a portraiture style. The resulting work can appear serious and contemplative or even humorous.

Each work of art represents Rebecca's experience as a former therapist with an anxiety disorder. Her contemporary style combined with her travels through the breathtaking museums and churches of Italy heavily influenced this series.

Sharon Walker

The question is the important thing. The answer can change each time it's asked because you are a different person each time you ask it. At each asking, how much more can be revealed?

I construct intricate textures and layers using a diverse mix of materials - paper, paste, stencils, marks, lines, and an array of colors. In a spontaneous and intuitive process, I work to unveil the concealed realms that lay before me by gently tearing and peeling away segments of these layers, to expose what lies beneath. This process is a conversation between the universe and me, allowing this dialogue to unfold on the surfaces on which I work. With each stroke, tear, or splatter, I strive to articulate the essence of human

complexity. Through my work, I invite viewers to contemplate the mysteries of identity, and to question what's concealed behind what is shown to the world.

Witzel Art

Although this gentleman's expression is of hopeless acceptance, his hands tell another tale. One hand fights to push off the ground, while the other is open and outstretched with hope.

This struggle to survive happens under the neon shadow of the drug store.

We all know someone battling addiction.

Jan-Ru Wan

I have created this artwork to symbolize Taiwan's resilience amid its complex history under various rulers. Today only 11 countries officially recognize Taiwan's sovereignty, despite Taiwan having its own government. This lack of recognition challenges identity and could be an attempt to erase Taiwan. The political landscape has been rooted in Dutch and Spanish wars, Chinese ownership, Japanese colonization, the Chinese Civil War, and ongoing democratization. Throughout each rule, the Taiwanese language and culture faced suppression, culture whitewash, and attempts to replace them.

This body of work aims to highlight the endurance and resilience of Taiwanese People. Despite centuries of adversity, they not only continue to adapt and survive but also emerge as one of the truly democratic and vibrant nations in Asia today.

Martha L. Watson

Sacred Reflections is my interpretation of the ever-changing sounds, textures, and light of the low country. My inspiration evolves from nature's compositions and colors reinterpreted to a dream-like quality of the beautiful marshes, swamps, and trees that surround me. Nestled into the niche of this work are bits of Spanish moss and magnolia buds.

Julie Watts

Somewhere in the future, there is an archeological team

doing an excavation. These are the artifacts they found. In the 60's and 70's everyday articles were made to last, and therefore were actually more earth conscious. There was pride in the way objects were designed and, in some way, they were each works of art in their own right. The manufacturers of today make items to be thrown away with planned need for replacement, without regard for the environment. The main objective they have is to make a profit, and objects are made with the lowest cost to them in mind. Perhaps everything old should be new again?

Donna Weathers

I am interested in representing the female figure in a way that is relatable to all women. It is why I choose color palettes that aren't traditional "skin color." I simplify my references to black, gray and white. Each one-of-a-kind piece begins with a sketch in either charcoal or just black and white paint. I apply paint onto the surface with a brush or trowel, frequently scrubbing, sanding, or scratching away to reveal the "underneath". I avoid all of the details and colors of the human figure and let the paint, palette and spontaneous marks guide me. In finishing the piece, I make sure to skew the line between figurative and abstract, leaving just enough detail for the brain to fill in the rest.

Michael Webster

As a tool, a level has a special relationship with gravity. It tells us if a painting is crooked or if a wall is leaning. It's a tool that organizes space through the Cartesian grid, a monument to human ambition and to our desire to make order of the world. This level is resting flaccid, hunched over, and exhausted on top of a classic piece of bentwood furniture. It can no longer fulfill its function, but becomes a futile object. The Thonet #18 chair was the first global piece of furniture, exported worldwide during 19th century imperialism. The level and chair represent two relics from the social structuring of space, trying to shape the world to match a Western culture imaginary. "set it down right there" highlights the relationship between these two iconic objects and questions the rigid presence of the level as a world-shaping tool.

Charlotte Wegrzynowski

My work meditates on the relationships in my life, from

domestic to spiritual. In many of my drawings, I use my own hands as subject matter, frequently paired with props of fabric, silver, feathers, shells, and water. I combine these with dramatic lighting to present a kind of silent theater where meaning is implied but not spelled out. The images are tightly rendered with deep attention to textures that create a satisfying aesthetic experience while prompting the viewer to question and think about the narrative content.

Tom Wegrzynowski

This painting is from a body of work that explores the unstable nature of social and political belief systems. Appropriating from a broad array of history, mythology, and pop culture, these images investigate how narratives can be constructed to present concepts of meaning or truth. The promise of meaning thus becomes seductive even when the narrative itself is contradictory, paradoxical, or absurd.

Ian J. Welch

This installation, "Crosscut (Log-pile)," is a reflection on one of the most quietly obvious signs of human incursion in the natural world: a crosscut tree stump. By utilizing brightly colored handmade paper and neon gel pens to produce the drawings, I am drawing attention to the artificial and unnatural state of the remnant of an individual tree. All images are sourced from either on-site observations and photographs, or from cross-sections of trees recovered after a large culling of forested areas throughout the Lowcountry of South Carolina; the paper itself is mostly from the same species of trees depicted in the drawings. Through documentation of singular spaces featuring multiple moments of human incursion, my work demonstrates the inherent tension found in how people exist in and move over top of nature.

Leslie Wentzell

I am an avid reader, beginning and ending most days with a book. Often while reading, a phrase will spark an idea for a sculpture. Not a literal depiction of any part of the book, but rather a visual story conjured by the words.

I came across the phrase "rumors gathered like crows," and was struck with a vision of a murder of crows landing

en mass on a figure - loudly chattering, and spreading their rumors from one to another. As I worked on the piece, the idea came to me to use yarn or string as a visual reference to the viral nature of rumor and how it enmeshes both the target and the participants. I like to use animals, and specifically birds, in my sculptures, allowing them to tell a story or convey meaning similar to the way animals are used to teach lessons in fables. I also frequently add elements in relief on the surfaces of my work, and have done that with the three crows on the back side of the piece; but I feel that the 3-dimensional crows lend a more potent presence.

Dammit Wesley

After centuries of tireless labor, General Mills decided to fire Aunt Jemima. The countless smiles, and the thankless job of making white American breakfast, left Aunt Jemima yearning for more. So she took her severance, booked a VIP table, and put on her freakum dress. Auntie said she hitting the club y'all.

Matt West

My work has continually been a conversation about human creations, and their interactions with the environment in which they exist. I am interested in that intersection, the seduction or illusion of creating something that can benefit humanity, while working harmoniously with the natural world. Part of the "Watersheds" series, both the river system and dam components within the work have been removed from their surroundings, while remaining proportionally accurate. The scale between river and dam have been inversed, resulting in the absurdity of a monolithic rigid dam supporting the delicate river system.

Joseph Wheeler

When I was a child, my father, sister and I said our prayers together every night. I don't remember praying to or for anything in particular. We are free to build our own altars, and free to build our own gods that live on affirmations, token words, and cleared consciences before bed. If we don't care what they look like, they won't care how we behave. All our actions are excusable as long as we say the magic words.

Leah Wiedemer

I saw these street performers while visiting the U.K. They were so captivating in their energy and charm, that I almost couldn't wait to get home to paint them. I was interested in the body language of the young man as he handed the 'stage' over to his partner. Even though she is pictured further in the distance, I wanted her to be the star and tried to convey her movement and energy while playing up the light shining on her dress.

Melissa Wilgis

A photogram is a shadow-like photographic image made by placing objects between light-sensitive paper and a light source. The majority of mine are made in my traditional darkroom. Garments and textiles are my favorite subjects, either standing alone or combined with elements from nature. These alluring images are ethereal and dream-like, with delicate strength and can appear strikingly three-dimensional. At first glance, the subjects seem simple against a stark background. Upon closer inspection, the delicate ribbons, lacey hems, and timeless net lace provide more to discover. Whatever the subject is, the simplicity of my photograms allows the viewer to find their own story, be it environmentalism, feminism, fashion, materialism, cultural narratives, politics, economics, or simply personal nostalgia or an appreciation of nature. To me, the photograms are first and foremost a reminder to always try to see things in a different light.

Mary Royall Wilgis

When you look directly at the sun, then close your eyes, a glowing imprint is left on the back of your eyelids. This is what I imagine a memory looks like. Each ball of light represents a memory. For this series, titled "The Color of Memory," I recorded childhood memories and played them back while I transformed them into colors.

Napoleon Wilkerson

The watercolor portrait titled "Triumphant" is a painting dedicated to my son Ezra, who battled brain cancer at the age of 15, and survived. Ezra is currently 8 years cancer free, and enjoying his life as a young adult. The painting shows him standing with arms crossed against a brick wall, which symbolizes the strength he needed to combat the illness. The brick wall has positive words of affirmations that describe his character. My painting style with

watercolors is from a realistic approach, and I completed the painting on 18" x 24" watercolor paper. I love layering washes of paint until I finally accomplish the desired effect. This painting is one of many paintings I've created of my son Ezra, and I plan on doing an oil painting of him the next time I paint him.

Michelle Wilkie

"Ford and Son" reminds me to savor memories and embrace experiences. One of the last trips with my mother before she passed, was to a historic town in New Zealand. That town had a collection of items that remind you of a past life. There was an old Fordson tractor that at the time, drew me in with the texture and colors. Now, it is a reminder of the great time we had exploring.

Gregory Wilkin

I have been working on a series of paintings of the small neighborhood where I live in Columbia, South Carolina. These works are an attempt to capture a fleeting moment in time that resonates with the eternal. They are not meant to be portraits of places as much as emotional responses to the beauty and magic that appears in daily scenes of the "ordinary."

Olivia Williams

This piece was my first ever combined watercolor and colored pencil animal piece. I saw this chameleon at the Chattanooga aquarium, and I knew right away I just had to draw him! I ended up adding in elements of my golden pothos plant after I found out planter chameleons love pothos. This ended up being one of my favorite pieces I've ever created.

JW Williams

This work pays homage to a dear friend in Mississippi, who is both a professional astronomer and a visual artist who paints astronomical wonders. As part of an ongoing series of paintings depicting nostalgic metal yard chairs, I juxtapose the chairs with objects imbued with personal meaning, or in settings that suggest a backstory. My intention is for the narrative aspect of the work to be merely implied (thus provided by the viewer), while the visual components stand on their own and draw the viewer into the space portrayed. In this case, the chair and the orrery

become a single, lone object; a solitary, metaphorical entity; an anthropomorphic presence, reaching out while isolated within the landscape.

Noah Williams

I create my mixed media paintings from found objects, rusty nails, old metal parts, shells, and many other cast away items.

My work provides audiences an opportunity to see how discarded junk can be turned into works of art that can create interest, curiosity, and the awareness of recycling.

As I began to collect my ideas for "Roots And Rhythm", I began to feel the pulse of energy that radiated from their rhythm of daily farm life. I found an old window frame which was a metaphor to me of looking back in time. I collected old pieces of wood, canvas, and paper. They were collaged together to make them fit into the window frame. I let the visions of family stories come to life as I sketched out familiar routines of work, faith, and the customary banter of jokes. These images are painted with a combination of acrylic and oil pastels. The frame is made from the concept of quilting. I sewed frame samples together with wire to adhere them to the base.

Gabriel Williams

"To Preserve the Desecrated" utilizes the accelerated deterioration of a traditional Polaroid to exhibit the decay of something once cherished. However, through scanning, it has been revisited, altered, and supposedly 'preserved,' albeit within its newfound form. What was once a self-portrait, becomes washed new through decay.

Debbie Wilson

The journey of life takes us on many loops. As a basket-maker, fiber, and gourd artist, I wanted to show the flow of organic movement, incorporating the elements of line, color and rhythm along with texture that flows throughout our lives. The change of reed color and thread enhance the rhythm and flow of the work.

Brianna Wilson

"The Gaze of a Flower" is an acrylic painting made to explore the idea of what a wallflower looks like as they

zone out wherever they are. The idea came from seeing a friend's expressionless face, but very expressive eyes. With this piece, I also explored the complementary colors purple and yellow, which gives the painting contrast and unison.

Ozon Wilson

"The White" is merely a construct of ideas merging past, present, and future. It is where reality, surrealism and escapism tumble down the rabbit hole together. It is a culmination of my collective ideas into a picture-story. My idea is to combine imagery, both familiar and strange, in order to evoke a mood or a feeling within the viewer. While there is a narrative that can be explored in this piece, I seek not to tell you how to feel, but rather incite your mind to wander freely as mine did when I created it.

Jenny Windsor

Art is a gift. Every year that I paint, I see the world in more detail and nuance. When I am going through my daily routine, I am observing how the light falls on the landscape, how the clouds are formed, what color represents the water at a particular time of day and how the trees grow. I also am an observer of people. In conjunction with analyzing their gesture and the structure of their faces, I am wondering what their life is like, and what in their past informs who they are today. It is my hope that my art will open a window and allow the viewer to see the world in more detail. I also hope that I can express the essence of something, and turn the ordinary everyday object, person or scene into a universal one.

Mike Wirth

"Rimon: The Cosmognate" is an immersive art piece, inspired by the Hebrew word 'rimon,' signifying pomegranate. Its form mirrors the fruit, emitting a radiant significance. At its core, it merges art with interaction. Inside the fruit-shaped light dome, sensors respond to audience voices and ambient sounds, translating presence into a dynamic interplay of lights. This kinetic symphony crafts a unique and captivating experience. The project honors a tradition of Jewish ingenuity, echoing the pomegranate's role in the Torah and the cherished Sukkah during Sukkot. Rooted in Mike Wirth's Jewish Futurism, it blends ancient wisdom with futuristic visions. Here, technology, spiri-

tuity, and community converge, each light and sound carrying a timeless narrative. Step into this radiant realm, where history's echoes meld with the pulse of innovation, weaving a tapestry of unity and celebration across generations.

David Wischer

A Lethal Dose of Nostalgia is a modular installation, made up of screen printed magazine pages, baseball cards, postcards, and paper. There are also several painted household objects included in the wall composition and on the floor. The piece is a commentary on mass media, social media, and advertising. Because this work is inspired by nostalgia, the viewer recognition may be generational or regional. Some viewers may understand part of this piece image but not fully understand how it relates to other parts. This public and private humor mirrors our own encounter with images in popular culture and social media that we see every day. With each confused viewer of this piece, there is someone who feels like they are on the inside of my private joke.

Brandon Woods

This work is my investigation of the Hawaiian Ti plant (*Cordyline Fruticosa*), a plant which drew my focus due to its intensely-colored leaves. Each leaf starts as a brilliant pink-magenta shoot and then grows to be up to two feet long with a complex green interior that expands from the base as the leaf matures, pushing the pink outwards towards the periphery. Seeking to convey not just a singular view of the plant, but a dynamic experience of it in time, I created this work across two dimensional panels to represent different stages in the growth of the leaves, and chose a more expressive approach to painting them; bringing an increased sense of movement to the work, as if capturing the rustle of the leaves in a soft summer breeze.

Kyle Worthy

The photograph is a part of a series entitled Oxford Gothic. My father spent the afternoons of his childhood walking the train tracks of Oxford, Alabama with his grandfather. Now he's a grandfather himself, and the role has helped him rediscover his youth, even as his thoughts turn to mortality more often than they used to. He's looking forward, and he's looking back, trying to make sense

of it all.

In the photograph, sunlight illuminates a treehouse that hangs over the tracks, speaking to Oxford Gothic's mediation on the tension between youth and age. The child who plays there looks out at the empty tunnel through the trees and sees endless possibilities for the future. But in time, that tunnel will come to represent the inevitable journey into adulthood that will take him away from this place of freedom and imagination. Someday, he will find himself recalling images from his past, hoping to discover a balance between the light and shadows.

Cecil Ybanez

"Monochrome Rococo" consists of polymer air-dry clay and wax candles on an old iron candelabra.

This is an imagined formation of individually hand-shaped fungi, lichen, coral and barnacles growing together, united in an elaborate whole in their lack of pigmentation. The candles were installed and lit after the clay pieces were attached, with the melting wax dripping onto some of the clay.

Might this fantastical garden live in the woods, or in the sea, or both?

Rebecca Yeomans

The magical process of botanical contact printing plays an important part in the direction of my current work. Eco, or botanical printing is the art of transferring pigment from plant material onto a substrate using pressure, moisture, and heat. In Groovy Leaves, leaf printed silk panels appear to be chorus lines performing their hearts out, each leaf vying for the limelight. The dancers are not exactly the Rockettes, but more Dance Hall or Cruise Ship in spirit. The script called for an ensemble of nifty leaves. Show-cased here are Chinese Tallow, Persimmon, Pecan, Crepe Myrtle, and Redbud, with surprise appearances from their ghost prints. The plot was embellished by improvisational hand stitching and dramatic color choices. This production was co produced by Mother Nature and tells the love story of the beauty of the materials and the process of making. Relax, enjoy the show and just stare awhile. Take it all in. Don't miss a thing. Rave reviews appreciated.

Olga Yukhno

One of my passions that rivals my love for art is an intense love of nature, things that grow, and especially flowers. In this piece, my goal was to represent the delicacy of each bloom by sculpting it directly from viewing a live flower to capture it at its utmost beauty. Each panel progresses from early spring into mid-summer, all the way through later summer to show the change in variety and majesty nature has to offer. I am very excited to share my passion for the natural world around us through my art.

Heidi Zenisek

This piece lures us in by taking advantage of our most basic human instinct: to be drawn to the glittering ripples across the surface of water. We have evolved a need to see, touch, have, and cherish all that shines. The iridescence plays into our chemical and emotional response to sparkle and color. The same instinctual attraction plays a role in our fascination with natural phenomena such as the aurora borealis, galaxies, rainbows, the dazzle of a diamond, or the flecks in an opal. The work impersonates these curious occurrences and attempts to mimic the inexplicable isness of nature.

The piece responds to the space in which it dwells. It transitions with a nearby LED, the dark of night, or the sun moving throughout the day. It is transparent in certain light, causing it to layer on top of its surroundings. Other times, it is mirrored so the surroundings now adorn its surface. It mimics, converses, and contrasts the environment it occupies.

Briana Zierman-Felix

“Let me show you the way to tend a garden. When you water the roots with patience, the tree will grow strong. And in time you will see all the fruits of your labor as you sit in peace. For to eat a fruit is to understand its meaning.”

Angela Hughes Zokan

Portraits are something that I typically steer away from, because they can be so raw and telling. This piece is no different. This piece represents the layers of marriage, and looking someone in the eye like you have for years and slowly learning your other half. Learning how each other

evolves and doesn't. Appreciating all of the curves that have always been there, and the ones that are new. Realizing that if you take the time to really look at that person that has been in front of you for 13 years, they may have changed. Morphed into something even more beautiful, as the pieces have been cut away. Or maybe even looking at that person and realizing that you are unable to recognize them at all. The dichotomy of marriage, two parts and thousands of pieces that are completely different. However, they reflect one another's inner souls and come together as one.

Karl Zurflüh

The painting series Light Pilots cultivates a new visual language by utilizing and rearranging representational symbols deeply rooted in my past. The conversation started in 2020 as I began to examine how to heal ancestral wounds, while also addressing lifelong questions surrounding identity. Grief can leave us feeling like we are emotionally drifting, unable to process reality. The pilots represented in these canvases are put into a similar place of nothingness, exuding this deep sense of emptiness. Floating in this airless space, they are frozen in motion, trying to move forward; a dichotomy integral to the human experience itself. The use of powerful light boldly contrasts the figures from the depths of their surroundings, celebrating the possibilities of breaking old cycles while creating new, positive paths. Interwoven into these scenes are paper airplanes that nod to childhood innocence and playful dreams. All of these narratives allude to an ongoing search for healthy growth.

