



Abstract Visions



September 10 - November 2

Artist Statements

Alexandra Bruce

As long as I can remember, I have been an artist, following in my mother's footsteps. For me it is all about how a person views the world and the beauty within it. In my work, I try to show beauty in simple organic images and shapes and use instinct rather than calculated decisions on placement of forms. My work in all media, has common themes and feelings. I like to create movement, flow, emotion and tension. Color and color combinations play a very important role for me and I tend to use warm tones far more frequently than cool tones. I like organic forms and textures and like to see beauty in things that are overlooked like a leaf, a rock, some sand or even dirt. I remember filling my pockets with rocks in the summer and leaves in the fall when I was very young. I just couldn't resist. I want to pull the viewer into the painting and feel something, whether it is joyful or sad. Instead of showing the viewer something new, my goal is to show the ordinary in a different light. For me, that experience slows down my day for just a moment and gives me a new appreciation. Art is about that moment.

Patricia L. Cooke

The breadth of my work is tied together via investigation of feminine-gendered materials, colors, shapes, textures, processes, and imagery. These investigations appear as sculptures that hang on the wall; intimate compositions which are beautiful at first glance but err on the side of grotesque. Amalgamations of faux flowers or vintage lace are imbedded within substrates of odd angles and obtrusive shapes. The armatures of these pieces are created through woodworking and metal manipulation, both activities viewed as masculine. The marriage of materials and processes that exist throughout the spectrum of gender leads me to question that very spectrum and why humans feel the need to gender activities and inanimate objects.

Self-Referential is a material and process-based body of work. Upon its completion it will comprise twelve, four piece "families". Each "family" will begin with a maximalist fiber assemblage piece, created from scrap wood, steel wire, thrifted clothing, and industrially produced products typically found in craft stores such as sequins and beads. The shape of this first

piece is abstract, loosely based on patterns in nature –the form an intuitive response to material. The fiber assemblage piece will inform a laser-cut paper collage, a CNC routed wood sculpture, and a painting. By taking the original piece and translating it through several different mediums, these “families” become small bodies of work within a larger body. The series will consist of forty-eight total pieces within a limited color palette.

This development was inspired by my love of experimenting with material and processes. Over the past few years, I have incorporated digital design and fabrication into my work using new technologies. I've learnt several programs, including Adobe Illustrator and Rhinoceros to facilitate new modes of working. My true loves are painting and sewing, so I wanted to find a way to develop a body of work to marry disparate processes into a cohesive series.

Adrienne Davis

I am an abstract painter who uses mostly water media for my work, usually acrylic paint or watercolor. My abstracts fall into two general categories: abstracted botanicals and non-representational works.

Regardless of category, my principal motivation in painting is to explore color. I love vibrant colors and subtle neutrals and the way both interact in a painting. There is nothing better than to experiment with a new color combination and be delighted by the result.

The natural world is my inspiration for both types of paintings. The natural world is filled with beautiful neutrals and bursts of intense color. In my abstracted botanicals, I try to capture that by removing the shapes of palm fronds and their shadows from their natural background and placing them on dark, neutral backgrounds. I then paint them with colors that do not appear in nature, at least not in palms. Although my non-representational paintings do not have recognizable shapes, such as palm fronds, nevertheless they are inspired by the shapes of the many lush plants in South Florida, such as spikes and elongated leaves, and by the flow of water, especially ocean waves.

My painting process for both types of paintings, however, is quite different. The abstracted botanicals require a more structured approach. I usually

paint these with open acrylics or watercolor. I start with reference photographs, which I edit on the computer. I then print out a black and white "draft" and usually edit this with a black marker until I'm happy with the composition. I work out my colors and make a careful drawing on my substrate. Finally, I paint. After getting the first coat or two of paint down I usually begin using multiple glazes to darken, push back or enhance parts of the painting. Lastly, I paint the background.

The non-representational works are much looser. I paint these on yupo with high flow acrylics because of the way the colors pop when they are spread thinly on the yupo's slick surface. I begin by choosing a size for the painting and then select my colors. I also have in mind a general idea of the shapes I want to explore. However, because of the nature of the paint and the surface, I can't control the paint the way I can with the abstracted botanicals. But I also love this part of the painting process and the happy accidents that occur. I usually paint these in layers by scraping the paint with a credit card or similar tool and then pushing back or enhancing certain areas with brushwork. I leave the white yupo as the background because the negative space it creates becomes another element in these paintings.

Victoria DiCesare

My whole life I have lived either in the mountains or steps from the ocean. This is what inspires me. Looking at my work, I want you to feel a moment of me, my experiences, my fears, my happiness, and my heartache. I create my paintings, mostly because it allows me to dance on the canvas.

I want you to feel the movement and the suggestive nature of my paintings. My formal qualities are composition, color, tone, and texture. All of my paintings start with choosing 4 to 6 colors than doing multiple layers of acrylic paints, sometimes very thick or sometimes very thin. With my process, it is common for me to be working on 3 to 4 painting simultaneously.

When I start a new painting or continue working on a painting, I don't always know how it's going to look. It's a feeling I get when the acrylic

paint touches the canvas. I move the paint all over the canvas in every direction using palette knives, brushes, and sometimes my hands.

My paintings reflect what I've gone through and what I continue to go through. They show places I've been and places I need to go. Like my paintings I am always in motion. Every layer of paint I add to the canvas is a layer of me sometimes hard and deep sometimes soft and delicate and everything in between.

Julie Durkin Marty

Feral Glamour

The paintings are performances, where I captures the play of a woman in a world of glamour, gesture and color. The paint is manipulated to create elastic forms in two-dimensional wonders of space. The paint is made by me and poured, splashed, splattered, sprayed, smeared and drawn onto, which gives rise to textures both flat and glossy. My work is cerebral, complicated, and layered; mostly, I hope for it to arouses your senses and imagination new kids of space and reality.

Rick Eggert

My "Dynamic Cosmos" series explores notions of creation and the nature of the universe. These groupings and installations use ideas like change, growth, and time to illustrate the way the universe has become what it now is. They stem from my origins as an animation student, so movement has become the predominate visual component in my work. Motion sums up the cosmos succinctly. These pieces usually involve some type of progression or graduation. The time element is typically expressed as "frozen time" or stages of time. Each piece can be seen as a frame in a movie, changing over time, or as one complete organism.

Because these sculptures are made of multiple elements, issues of interrelationships are brought up as well. It is also the goal to maintain a certain fluidity throughout all the work. The process of working with molten glass lends itself wonderfully. All the forms I use deal with the elastic characteristics of glass. The way I work is very much a part of the work.

Sculptures rarely end up as they were originally envisioned. My approach is to be like nature, using mutation and selection to let each work evolve and grow.

Deborah Fairchild

I have been making art since early childhood. When I was eight years old, I won first place in a local art show in Pueblo, Colorado.

Because my father's work as a math teacher took the family to Istanbul, Türkiye when I was eleven, I developed a love for Istanbul and later attended university there for a year. I returned to the US and got a degree in Anthropology from CU Boulder.

Anthropology, folk art and world music often inform my artwork, as do my experiences traveling to many parts of the world. While living in New York City for most of my adult years I obtained a lifetime membership to the Art Students League, where, for several years I painted under the gentle guidance of abstract artist Fred Mitchell. But it would be many years before I really took up painting abstracts.

I am retired from the United Nations and while there contributed some artwork to UN staff extracurricular music and theater productions. Two of my paintings were produced by UNICEF as greeting cards in 2000.

My work has been exhibited and sold to private collectors in Colorado, New York and Florida. Mostly my work has been for my personal expression and enjoyment, documenting moods and imaginative concepts. While I work in many mediums. I mainly paint in acrylics.

During the covid-19 pandemic I rediscovered abstract painting as a way to articulate things that are often unknowable. I find it to be a wonderful genre for self-discovery and expression.

Latonya Hicks

I create densely layered figurative compositions from my 'dragon's hoard.' My eye is drawn to high contrast, colorful patterns that evoke the comfort of my grandmother's kitchen while she cooked in retro mod patterned dresses indicative of the 60s and 70s. As a child I struggled to feel welcome around my extended family. Early on my parents moved us and my everyday life was in opposition to those summers running around with cousins. Her house was a safe place where my 'blackness' was never a question; my existence and speech patterns were always enough. For years my style was an act of homage to the safety of her home. I'd scour thrift shops & flea markets for objects that made me feel connected to that time & place. Her house was lost in a gang fire and with it the antique furniture, chenille blanket, polyester dresses, patterned linoleum and everything I built my visual language on.

Mary Joan Hinson

I have worked in many paint mediums my entire life from oils to acrylics, from watercolors to paint markers, and even encaustic to gouache; I kept returning to my oils. I love the way that pigments change the feel of a flat canvas, turning it into a world that seems to only exist in my dreams. My subjects are elements that are close to my heart; nature and animals are my favorites, but I also relish in pure design, often using Fibonacci sequences to create bright and joyful experiences. It is the momentary effects of light, air, and water movement that I use to develop my compositions. Without a preconceived notion of color or design, I allow natural rhythms to take over. Strokes and hues become defined as deconstruction turns into form. Contemplation gives birth to concrete images and unification of chaos is the matter of course. Formalist attitudes give way to images of our ever-changing environment through visions reflecting its ebbs and flows. I have the expectation that my viewers will join in the organic celebration of movement and life, filling their soul with energy and happiness. The bold colors create an air of excitement and delight in the natural and flowing forms. "This work changed my life," are words that come from patrons that have shared my artistic journey, enriching their view of art and the joy it provides!

Kimi Kuniyoshi

When I paint, I am painting the moment. One perspective of the moment, my unique blend of memory and perception. Each brushstroke becomes a whisper of fleeting experience, imbued with color and texture that resonates with the ephemeral nature of time. These layers of color and texture aren't merely aesthetic choices; they are an invitation to introspection.

These canvases are portals into introspection. Through vibrant hues and dynamic forms, I invite viewers on a journey to explore the depths of their own emotions and memories. Art, a dance between the tangible and intangible, becomes a conversation between past and present.

I propose to ignite curiosity and spark connections. By embracing the impermanence of life, I hope to reflect the complexities of human existence, revealing the beauty found in moments of contemplation. Ultimately, my art aspires to remind us of the power of perspective, storytelling, and the universal language that unites us all in the grand tapestry of life. **2944**

Carol Lukitsch

A passion for color and fluid movement in my abstract paintings continues in recent works and is nurtured by the natural environment of The Gulf of Mexico. Following a long career as an exhibiting artist, educator and curator, I moved from Washington DC to the Sarasota area in 2020.

During social distancing I found myself immersed in both nature and the novels of author Haruki Murakami. While the natural world has always been my primary source of imagery, the new work has taken on a magical realist influence informed by reading, by the unusual cultural moment we are experiencing and by the immediacy and intimacy of the landscape in Florida.

The new paintings are biomorphic and visually segue between consciousness and unconsciousness. Forms merge into one another, forming a unified presence. To me these paintings contain a healing aspect which I hope the viewer will encounter as well.

Eileen Lyons

My paintings reference significant places in my life, both past and present. From natural settings to mystical human-built landscapes, I absorb my immediate physical and emotional surroundings. I consistently feel the need to express geo-location –channeling particular experiences of time and place into the permanence of a two-dimensional surface.

I began my professional career as a civilian cartographer/draftsperson for the U.S. Department of Defense in Germany. My cartographic work set the foundation for aerial painting and continues to inform my work. I am drawn to the natural division of land through borders, walls and clearings; both natural and human built. Satellite imagery and topography provide unique perspectives for understanding the world around us in all its scale and complexity.

I pay close attention to systems of water through direct observation, nautical maps and marine charts. I am dedicated to the edges—finding a richness in the contours of where water and land meet—and I have started incorporating marks of sound into my work. Through the study of land, water and edges, I sustain my sense of a geo-autobiographical narrative. My paintings tell a deeply personal story rooted in obstacles, growth patterns and the delineation of a place, as well as openings, clearings and continuous fluctuations.

Inks, acrylics and oils offer wide latitude in the exploration of varied surfaces. Sometimes I pour a fluid underpainting of transparent color with overlapping linear edges and detailed patterns. Many paintings are created on the floor by moving and manipulating the canvas to see and feel the energetic flow of paint. In this way, otherwise static, physical materials become enduringly dynamic –mirroring the natural settings that inspired them. I want to capture the grid of terrain as well as the life-sustaining breath of coastal water systems. My paintings are as much about chance and process as they are about the conscious motivation that brought them into being.

Dawn Inglis Montgomery

Using color and mark making I try to capture and reflect the feelings and emotions of a day. Color can remind us of a fond memory or capture a mood. The marks we make can reflect energy or periods of calm. Exploring the combination of small brush strokes, sweeping gestures, splashes, drips, and patterns, with the juxtaposition of color I remember experiences in my life. Many experiences and moods are universal and tie us together.

Nadine Saitlin

As a fine artist: painter and sculptor. I use concepts of abstraction, cubism, and surrealism to explore the elusive qualities of time, energy, and storytelling. My artistic goal is to create seductive surfaces and provocative forms that involve the viewer in an emotional visual adventure, where they can discover new associations and meaning.

The materials and techniques I use enables me to invent unique images and narratives from my imagination. I title many of my artworks "Mindscapes". My influences come from everywhere, other art forms, such as jazz music, the directness of child' art, past experiences, and current situations, such as the environment or social situations. I want my vision to be fresh and direct, as the images one sees in a child's artwork. I use primary and contrasting colors, moving lines, and overlapping shapes to produce dynamic patterns and intricate designs with opaque acrylic paint on paper and canvas, and third dimensional surfaces like the natural gourd.

Alexandria Salmieri

I create mixed media paintings that combine botanical and abstract mark-making to translate the beauty of nature into a contemplative experience for the viewer. I balance color combinations and layering techniques, utilizing acrylic, ink, watercolor, stamps, wax and oil pastels, drawing, and collage, to foster a playful process that is as much about the joyful (and distressing) journey of creation as it is the result.

I am inspired by the Earth's colors and organic patterns and appreciate beauty for the sake of beauty. The therapeutic nature of art allows me to

express my adoration, work through challenges, and soothe a neuro-divergent mind. My work struggles with breathing space and instead invites viewers' attention to focus and observe the distracting lines, shapes, and patterns. It requires viewers' willing reflection to contemplate their connection to the art that is as tumultuous yet balanced as nature itself, and by extension our minds.

J L Schwartz

My artwork is a playful exploration of biomorphic forms that are reminiscent of human or animal figures. Inspired by the uncertainty and surreal nature of the pandemic, I found solace in creating whimsical and imaginative pieces that tend toward fantasy. By melding organic shapes and elements of the natural world, my artwork invites viewers to escape into a dreamlike realm where anything is possible. Through vibrant colors and intricate details, I aim to evoke a sense of wonder and childlike curiosity, offering a much-needed escape from the anxieties of our current world.

Kyle Selley

Dusk breaks as bangs, cracks, and whistles heighten the senses. Vibrant blue smoke stains the driveway as it saturates the atmosphere, smelling of sulfur and gunpowder. My attention suddenly shifts towards the sporadic lights emerging through the delicate vale of artificial clouds, holding me in sublime entrancement. Danger and pandemonium intensify the following stillness. The space is burned and powdered with the memory of the event. The remnants of these festive, Midwestern war zone simulations are the foundation of my work. I use nostalgia, playfulness, and irregularity to connect with the childlike sense of sublimity and openness that was progressively repressed as I became an adult.

Fireworks are idiosyncratic art instruments capable of altering materials energetically and unpredictably, often via kinetic force, scorching, or pigment transfer. My work ignites experimentation, innovation, contemplation, and intuitive responses to the aberrant movements of fireworks. Their unpredictable nature urges me to abandon precision, which

hones my artistic intuition as I remain open to the fickle demands of the creative process. I am the instigator and guide to these materials, not their master.

I began to open dialogue surrounding harmony, ephemerality, and the natural world to better understand universal reactions to fireworks. Humans have evolved to view explosive phenomena such as volcanoes, earthquakes, or cosmic events as signs from The Gods. Explosive displays reveal fireworks' ability to connect us to the transcendental because we innately interpret them as a higher power. These divine tools can construct a body of work that surpasses outward superficialities to convey a transcendent interior world.

Nostalgia and spirituality are intrinsic to the human experience, yet mysterious and not easily defined. These transcendental occurrences are individualistic and sacred and link closely through their sublime and ephemeral nature. My art practice continues to evolve through nostalgic contemplation and spiritual development, along with my understanding of these concepts and their convergences.

Barry Shapiro

Barry Shapiro is a graduate of Pratt Institute, with a BFA in painting and printmaking. He spent two years working as an art restorer, using those skills to later advance his personal artistic vision. He has travelled extensively through the United States, Europe and Asia and cites these experiences as major influences on his art.

As an illustrator, he was a regular contributor to New York Magazine, the New York Times and Travel and Leisure.

He segued to a second career in film and video as a producer and director of television programming and commercials, winning numerous awards, including an Emmy and a Clio, developing successful product launches for several International corporations.

He has developed a very personal style incorporating oils, pastels, and acrylics while continuing his dual interest in film and art:his work has been featured in numerous exhibits including shows the Nathan B. Rosen Museum Gallery, Gallery Pelar, Landmark Gallery, Galerie Nouvelle, T.J. Smith Gallery, The Brownstone Gallery, the Emerson Center, the Center For Spiritual Care, the Community Church Narthex Gallery, Gallery Veritas and Lighthouse Art Gallery and is represented in numerous private collections.

Barry teaches classes in painting, drawing and creative thinking and is the author of a screenplay about the French artist Suzanne Valadon. He resides in Vero Beach with his wife Patricia Miles.

Norman Silva

I am an artist whose work is a vivid and heartfelt response to the world around me, with a particular focus on the people and experiences that have shaped my life. Each piece I create manifests my deep desire to transform personal moments and emotions into tangible forms, allowing my innermost thoughts and feelings to take on physical expression.

My creative process is a carefully considered journey, with every decision as a deliberate attempt to convey and connect with the complexity of human experience. Each artwork I produce tells a story that invites viewers to engage in thoughtful analysis and interpretation.

Over the years, my sculptural work has undergone a transformative evolution. I constantly strive to develop a unique artistic language and identifiable iconography within my pieces. To achieve this, I experiment with various materials such as concrete, steel, wood, glass and now fabric. These materials often lead me down unexpected and fascinating creative paths, adding an element of surprise and discovery to my work.

While I once grappled with self-doubt, I now proudly identify as an artist. I hope my creations resonate deeply with viewers and effectively communicate the profound emotions that inspire them.

My art would make a meaningful and engaging addition to any exhibition, as it powerfully reflects human experience and is a journey of self-discovery and expression that many can relate to and appreciate.

Leslie Stokes

Using paint to convey my affinity for nature, I refrain from literal interpretation. I often convey the same places, returning to certain retention areas, preserves, wetlands, fields, and bodies of water. Pushing paint is a way for me to suggest a sense of place through contrasts and color without defining the subject. These subjects are never the same as nature is constantly changing and showing us that it is resilient against human influence.

Addison Wolff

My practice explores the becomings of body, psyche, and materiality through the creation of hand-built ceramic sculptures rendered in expressive broken color, recording natural and urban environments, time, and place. Utilizing slab/coil ceramic construction, acquiescing to material entropy and gravity, these somatic objects are an amalgamation of large tubes emphasizing the void of the mass. Accreting layers of textural synthetic polymer paints, recording the hand of the marker, on bisque-fired ceramic objects, acts as a palimpsest, tracing the evolution of one's journey to authenticity. Overall, my work seeks to create a dialogue on transformation, transcendence, fluidity, time, and cultural objects; while emphasizing the interiority of oneself.

These pieces synthesize contradictory elements of: mass and space; stasis and flux; painting and sculpture; art and craft; distinct and optical color; light and shadow.