



2023 Open Call for Artists at Torpedo Factory Art Center

2023 SELECTED ARTISTS CATALOG

TORPEDO FACTORY ART CENTER HOURS

Daily: 10a.m. – 6 p.m.*

The Torpedo Factory Art Center is closed for New Year's Day, Easter, Independence Day, Thanksgiving, and Christmas.

* *Periodic 5 p.m. closure for private events. See dates at torpedofactory.org/todays-hours.*

105 N. UNION ST. ALEXANDRIA, VA 22314 • [TORPEDOFACTORY.COM](https://torpedofactory.com) • @TORPEDOFACTORY

Torpedo Factory Art Center is currently managed by the City of Alexandria's Department of Recreation, Parks and Cultural activities. Learn more at alexandriava.gov/arts or torpedofactory.org.

For media inquiries please contact newsroom@alexandriava.gov.

To request a reasonable accommodation, please send an email to torpedofactory@alexandriava.gov or call 703.746.4570, Virginia Relay 711.

OVERVIEW

TORPEDO FACTORY ART CENTER IS EXCITED TO WELCOME NEW AND RETURNING ARTISTS!

This annual process demonstrates the City's commitment to the arts and maintaining the building as an Art Center with the highest quality artists at its heart. Torpedo Factory Art Center aims to be a 21st century, leading arts institution with a broad and deep connection to Alexandria residents, visitors, and regional artists built on equity and high performance with a curated building of artists.

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ABOUT

Torpedo Factory Art Center is housed in a 100-year-old converted munitions plant. It all began the day after Armistice Day, November 12, 1918, marking the official end of World War I. Ironically, on that day, the U.S. Navy began construction on the original building, the U.S. Naval Torpedo Station. Once fully operational, it was responsible for the manufacture and maintenance of Mark III torpedoes for the next five years. The silver torpedo by the Riverfront Entrance is a Mark III. Learn more about the history of the Art Center here: torpedofactory.org/about-us/history

An Alexandria landmark for nearly 50 years, Torpedo Factory Art Center is the highlight of the Potomac Riverfront, attracting approximately 500,000 visitors annually. Find artists creating in a wide variety of media in 71 artists' studios. Observe the creative process and ask questions. Purchase original work for your own collection.

The mission of the Torpedo Factory Art Center is to foster connections among artists and the public that *ignite the creative spirit*. We provide dynamic interactions with the arts through our community of visual artists, exhibitions, and programs. We offer art up close, in person, and in progress.



INTERESTING DISCOVERY, MINWEI LIANG, INK & WATERCOLOR ON RICE PAPER, 18" X 40", 2023

BACKGROUND

Scores of artist communities in converted industrial-type buildings have sprouted globally in the last 50 years; many modeled after Torpedo Factory Art Center. Best practices have evolved and adapted over time and the Art Center is keeping up with them, including the contemporary process of regular re-jurying of Resident Artists. With the Art Center being founded in 1974, many artists have held studios for multiple decades without being reevaluated

2022 launched the new Open Call process. All artists with a studio at the Art Center are being re-juried over a 3-year period in a process open to new applicants. 2023 was the second year. Founding Artists (had studios in 1974) and their studio mates are not re-juried while the Founding Artist maintains their studio. The Founding Artists' studios receive year-to-year lease. You may find the [2022 Jury Report](#) and [2023 Jury Report](#) At torpedofactory.org.

THE 2023 JURORS



Kerry Brougher is the former Chief Curator of the Hirshhorn Museum and Sculpture Garden in Washington, D.C., where he also served as Deputy Director and Interim Director. He is the Founding Director of the Academy Museum of Motion Pictures in Los Angeles and the former Director of the Museum of Modern Art Oxford in England; he was a curator at the Museum of Contemporary Art (MOCA) in Los Angeles during its formative years. Brougher has organized numerous exhibitions, including retrospectives and projects by artists such as Doug Aitken, Tacita Dean, Robert Irwin, Yves Klein, Wolfgang Laib, Maria Nordman, Ed Ruscha, Hiroshi Sugimoto, and Jeff Wall. He is known for his numerous thematic exhibitions, many focusing on film and media, and has received numerous awards for his shows and publications. Brougher was the Co-Artistic Director of the 5th Gwangju Biennale in South Korea and is Curator Emeritus at the Smithsonian Institution in Washington, D.C.



Jaynelle Hazard is the Executive Director and Curator of Tephra Institute of Contemporary Art (Tephra ICA). She has served as Director of Exhibitions at Workhouse Arts Center, supported various art programs such as the corporate contemporary art collection at UBS, and worked with Blank Projects, a contemporary art gallery in Cape Town, South Africa. Jaynelle Hazard holds a Bachelor of Arts from Virginia Commonwealth University and a Master of Arts from Sotheby's Institute of Art, New York. She currently serves as the Co-Chair for the Washington, D.C. Chapter of Sotheby's Institute of Art Alumni and on the executive committee for the D.C. Chapter of ArtTable, Inc., a professional organization dedicated to advancing the leadership of women in the visual arts.



Ara Koh is an artist with adjunct professorships at American University, The George Washington University, and Maryland Institute College of Art. Born in Seoul, South Korea, she received her bachelor's of fine arts in Ceramics and Glass from Hongik University, Seoul, South Korea, and was an exchange student at California State University, Long Beach. Koh graduated with a master's of fine arts in Ceramic Art at New York State College of Ceramics at Alfred University. She received numerous awards including the Minister of Foreign Affairs Honor by the Korean government. Her works are collected by Alfred Ceramic Art Museum, Daekyo Culture Foundation, Winell Corporation in Korea, and many private collectors. She is a current fellow at Hamiltonian Artists in Washington D.C.



Christine Neptune founded Neptune Fine Art in 2001 in NYC after nearly twenty years of professional experience working in auction houses, museums and fine art galleries in Manhattan. In 2011, she opened Gallery Neptune & Brown in Washington D.C. She has collaborated with established artists including Jennifer Bartlett, Vija Celmins, Wolf Kahn, James Siena, Adam Pendleton, Mickalene Thomas, and Jenny Holzer as well as many artists in the Washington DC region. She has placed editions in the National Gallery of Art, Washington, D.C.; The Smithsonian's National Portrait Gallery, the Museum of Fine Arts, Boston, the Baltimore Museum of Art, the Philadelphia Museum of Art, Cincinnati Art Museum, and Los Angeles County Museum of Art. Neptune also works with private collectors to handle discreet and confidential acquisition and sales for clients worldwide.



SEASIDE, ANNIE BOWLER, INK WASH & DIGITAL, 19" X 11", 2021.

THE PROCESS

The application was in three (3) phases and worth a total of 100 points.

The Art Center juries for studios; therefore, applications were accepted for individual artists who want a studio or groups of up to four (4) artists that wish to share a studio. Each application was scored as a single applicant, be it an individual application or a group application. Applicants listed their preferred studios should they be accepted. 65% of an application's score was based on artwork. The remaining 35% of the application was scored on time honored professional artist presentation skills including artist statements, process statements, and artist talks, as well as the artists interest in engaging with the public and working within a community.

- ✦ Phase I considered artistic merit and was judged blind, with jurors only viewing the art. Jurors looked for deliberately crafted artwork with an authentic and original point of view that reflects an awareness of current trends and aesthetics in the larger art world. It was worth a maximum 50 points. The top 60 applicants advanced to Phase II.
- ✦ Phase II was non-blind and considered applicants' backgrounds. Jurors looked for artists who could explain their art and who wanted to engage and interact with the public through their work. They reviewed applicants' career highlights and how they have marketed themselves or their work. It was worth a maximum of 25 points. The top 50 applicants advanced to Phase III.
- ✦ Phase III gave the jurors an opportunity to meet and interact with the applicants. This was the first-time jurors saw their artwork in-person, or in a real environment, to review it for quality. Jurors consider the applicants' ability to communicate about their artwork, with an eye toward their desire to positively engage with the public. It was worth a maximum of 25 points.

Presentations were open to the public. The applicants that scored the highest were offered one of the limited studios available based on their score and studio(s) they requested. If an application completed all three phases and scored a minimum of 60 points but did not score high enough to get a studio, they were offered an Artist Pro Tem position.

The application was based on industry best practices as they relate to current art spaces and artist communities. The application was developed after a series of four (4) Art Center artists forums (discussions with artists) and one (1) community forum held in 2018, as well as a survey with experts in the field and a survey of other arts institutions. The results and analysis of the forums and surveys were shared with Art Center artists. The Art Center is also a member of the Artist Communities Alliance, which provided support in application development. Since 2018, and every year thereafter, the Art Center staff has administered applications for studio leases with outside expert jurors. Over that time, the application has been refined based on experience and feedback.

The 2023 Open Call for Artists at Torpedo Factory Art Center was announced on February 15, 2023, the application went live on March 1, 2023, and applications were due April 18, 2023. Staff held two webinars with potential applicants on how to apply. Additionally, the Office of the Arts offered multiple free professional development webinars for artists in partnership with the New York Foundation for the Arts (NYFA). Seminars included topics such as writing and talking about your art, marketing, and more.

EQUITY AND TRANSPARENCY



SORKAPI, SIERRA BARNES, DIGITAL, 6X9", 2023.

EQUITY

Torpedo Factory Art Center holds the notion of working toward a world where we are all embraced for who we are and are able to thrive to reach our highest potential, removing barriers to full participation and belonging in life and culture. Equity means promoting just and fair inclusion throughout our city, and creating the conditions in which everyone can participate, prosper, and reach their full potential.

Torpedo Factory Art Center values a diverse community of artists that reflects representation from different social, economic, and cultural backgrounds, as well as different artistic media, styles, and forms of expression. The Art Center values artists in all stages of their career, regardless of their formal arts training. Therefore, when reviewing applicants' backgrounds in Phase II, jurors considered the career level of the applicant(s). Applicants' background should have matched their self-selected career level or exceeded their career level. The Art Center strived to eliminate potential barriers in this application, giving everyone an equitable chance to compete.

The City's Race and Social Equity Officer was consulted while developing the process. ALL Alexandria was used as a starting point. Reasonable accommodations for disability, language translation, and free access to the application was offered. Additionally, in-person presentations were scheduled for a weeknight and weekend day to allow for easier participation. Video and zoom accommodations were offered to artists who could not attend in-person presentations. In the past, artists were selected and had to wait years for the possibility of getting a studio. This new process provides an equitable way of gaining a studio without the wait and provides opportunity for more artists.

The application asked for applicants' gender identity, disability status, language, ethnicity and/or race, and age. This information was not shared with the Jurors and held no bearing on scores. Applicants also could opt out of answering. Demographic information was published in the 2023 Jury Report found at torpedofactory.org. Jurors were selected to reflect diversity. When marketing the application, special attention was given to universities including HBCUs, organizations such as the Arts Administrators of Color, regional arts publications, and more. The application also offered helpful links including "practices for photographing your artwork," "resources for writing an artist statement," and "resources for writing an artist's resume or CV." All artists were offered free professional development workshops. At the start of the lease, the studio will have publicly subsidized rent of \$17.39 per square foot per year - providing opportunity for more artist.

TRANSPARENCY

Torpedo Factory Art Center is committed to a transparent application process. Of the 2023 Open Call applicants – 80% rated the process as fair and transparent and 88% on the ease of the application. The Art Center artists and community members were invited to participate in developing this process. Incumbent artists were given a copy of the standard juror's agreement with the City. All artists received the scoring criteria. Applicants and spectators were encouraged to attend the in-person application presentations in Phase III where artists presented to jurors.

When requested, applicants received their scores, placement, and written feedback from the jurors.



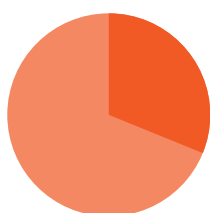
TOP TO BOTTOM: *MORNING LIGHT*, NANCY FORTWENGLER, ACRYLIC ON CANVAS, 30" X 30", 2023. *THE ANATOLIAN FORTRESS ISTANBUL*, SERMIN CIDDİ, ACRYLIC ON CANVAS, 27" X 47", 2022.



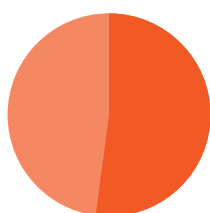
OUTCOME

27 studios were open for consideration. No studios were added or removed during this process. All studios are granted to eligible artists.

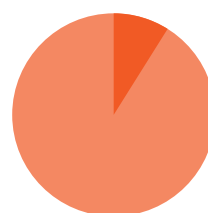
84 artists applied in 80 applications. 29 artists in 27 applications were offered a studio and 20 artists were offered to be an Artist Pro Tem. Leases started on October 1 for returning artists and November 1 for new artists. To become an Artist Pro Tem, applicants had to pass all three phases and score a minimum of 60 out of 100 points. Artists Pro Tem are eligible to sublease, be on the Art Center website, take part in Art Center programming and may obtain a studio should one become available (based on ranking). All incumbent applicants not offered a studio scored high enough to be offered a position as an Artist Pro Tem.



38% BIPOC
artists were selected



55% WOMAN
artists were selected



7% LGBTQ+
artists were selected

SELECTED ARTISTS

RESIDENT ARTISTS

SIMONE AGOUSSOYE

VERONICA BARKER-BARZEL

SIERRA BARNES

ANNIE BOWLER

SERMIN CIDDI

LESLEY CLARKE

ELLEN DELANEY

MARCEL ARTES DEOLAZO

CHRIS ERNEY

NANCY PANE FORTWENGLER

M. ALEXANDER GRAY

ZOYA GUTINA

HYUN JUNG KIM

PATRICK J. KIRWIN

PEDRO LEDESMA III

MINWEI LIANG

CHRISTINE MANWILLER

CHARLENE NIELD

ANGELINE OEI

TEA OKROPIRIDZE

VAL PROUDKII

LISA SCHUMAIER

TATYANA SHRAMKO

MIKE STEVENS

GEORGE TKABLADZE

GALE WALLAR

TAMARA WILKERSON

TRACY WILKERSON

SIMONE AGOUSOYE

RESIDENT ARTIST | STUDIO 205



ARTIST STATEMENT

“ My artwork is an exploration of being a black woman and how we are perceived in America or the lack thereof. Being a woman of color can be isolating, as we're often misunderstood. The result of this is feelings of abandonment and of being alone. Black women are often seen as being strong, feeling no pain able to go through anything. An example of this can be seen in childbirth where black women are dying 3x more than their counterparts. Through my artworks I want to depict that although black women are strong we are still first women and are still in many ways fragile. Our femininity and softness can be overlooked in the shadows of what makes up this society. I paint women that I have a familiarity with and learn their individual stories and their vulnerability and capture that in each piece. I like to add

elements found in nature like butterflies that exhibit similar traits of beauty, strength, and fragility.

To visually tell these stories I paint with a limited palette. These pieces stop viewers in their tracks and help them to be more aware of the things that are right in front of them. ”

STARTING NOVEMBER 1, 2023

simoneagoussoye.com

@ simone_agoussoye

f X YouTube in simoneagoussoye

Left Image: "UCME", Oil on Acrylic Ground, 48" x 48", 2021.

Right Image: "Blueinit", Oil on Acrylic Ground, 48" x 36", 2021.

VERONICA BARKER-BARZEL

RESIDENT ARTIST | STUDIO 309



ARTIST STATEMENT

“ I explore worlds of playful adventure through my art. Influence by the cultures of the various places I have lived, by moments during travels, and my early exposure to classic European fairy-tales and folklore. I am fascinated by intricate patterns found in Iznik pottery designs and the lines of woven Celtic knots. My work is my search to express myself from within personal sanctuaries of carved lines in a relief block, the etched surface of a zinc plate, or the paint brushing across canvas. Through my work I want

to invoke thought, curiosity, and laughter. The pleasures of laughter and joy bring on a healing release that everyone needs and appreciates. ”

📷 X 📺 🌐 📧 jewfroart
f ChesapeakeGraphics

Left Image: "Billy Goat Tail," Silkscreen, 24x18, 2022.

Right Image: "Griffin and pregnant sphinx," Relief, 12x20, July of 2021.

SIERRA BARNES

RESIDENT ARTIST | STUDIO 331



ARTIST STATEMENT


“ My work is about the past, living memory, and folklore, and the intersections of those three things. As a storyteller, comics are the medium that most effectively allow me to make history vivid and accessible because they use both images and written words. We live in an age where the erasure of history is leading to the direct harm of living people. I tell stories that dissect harmful historical narratives and bring lesser-known stories to the forefront.

As an artist, I love developing the vast range of artistic skills needed to make comics: writing, drawing, composing panels, arranging panels across pages, and bringing everything together in a way that looks good and tells an understandable story. I draw from my family's Lithuanian roots and Eastern and Central European folk art in my

themes and visual motifs, especially animals and mythical creatures. I work to help people to launch their own research into history with empathy and hope in order to learn from those who came before, and make the world a better place for the future. ”

STARTING NOVEMBER 1, 2023

sierrabravoart.com  **sierrabravoart**

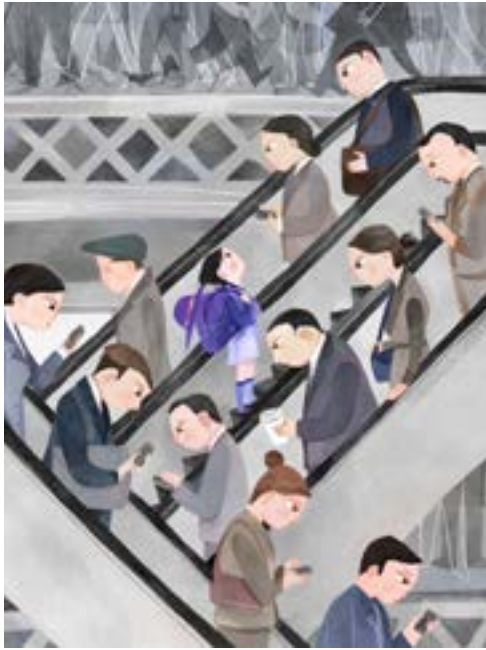
 **sierra_bravo_art**

Left Image: "Bite Hard," Digital, 5.56x7.96", 2021.

Right Image: "Upyr," Digital, 14.25x10.25", 2021.

ANNIE BOWLER

RESIDENT ARTIST | STUDIO 313



ARTIST STATEMENT

“ Children see the extraordinary in everything. Cracks in the sidewalk become gaping canyons to be crossed. Clouds in the sky are rocks in an upside down tide pool. Everything is a revelation. I’m fascinated by the space between the imagined and the real where children spend so much time, and I seek to capture its richness and potential in my illustration work. Working with a combination of digital and traditional media, I create rich, textured characters and vibrant worlds. I avoid the cartoon smiles and eye-watering colors too often prized by a market that seeks to hold a child’s attention at all costs. I believe children deserve better - beautiful, intentional artwork and stories with real depth. My hope is that my pictures are a launch pad for the viewer’s own imagination.

I strive to represent the diversity of people and the natural world and to do so in a way that allows the viewer to see themselves. Whether that’s a squirrel jamboree or a child curled up with a book, I hope that my work empowers the viewer, regardless of age, to linger in the imagined. ”

STARTING NOVEMBER 1, 2023

anniebowler.com **@abowlerdraws**

Left Image: "Tokyo Kid", Ink wash & digital, 9" x 11", 2022.

Right Image: "Winter Festival", Digital, 10" x 8", 2021.

SERMIN CIDDI

RESIDENT ARTIST | STUDIO 328



ARTIST STATEMENT

“ I am contemporary Ottoman miniature (minyatür) artist; who persistently explores subjects of cityscapes, monuments and nature, in a comparable way to how an Ottoman chronicler would attempt to portray our environment today. Motivated by the word “esperanto”, I am committed to preserving the legacy of memories. I depict places that I have lived in, visited and already reside in. I portray cities and nature as I see them today, and the way I want to perceive them, as well as bring into focus the parts that I want the observer to see, and hopefully feel. The miniature painting style helps me embrace contemporary techniques while allowing me to remain loyal to my Turkish cultural roots. My artwork gives a voice to what I can't convey to my audiences through words:

spaces, hope and time that thrive inside and exist around us. Sometimes, it's not possible to reach these spaces, which are presented through only perspectives. Regardless; my goal has always been to make my work relatable to individuals across the globe, in the hope of building cultural bridges that overcome our divisions and fears. My work stands for hope across domains of adversity.”

serminciddi.com [f](https://www.facebook.com/serminciddi) [@serminciddi](https://www.instagram.com/serminciddi)

Left Image: "Old Town Alexandria in the Winter-miniature map," Acrylic on Canvas, 36" x 48", 2021.

Right Image: "Harborside Hopes," Acrylic on Canvas, 24" x 30", 2021.

LESLEY CLARKE

RESIDENT ARTIST | STUDIO 341



ARTIST STATEMENT

“ I am constantly seeking new ways to express the beauty of nature and the complex environmental issues that surround us. Using encaustic and mixed media, I create abstract landscapes and nature-inspired works that capture the eye and evoke emotion. Often, that emotion triggers questions about what we are doing to nature and how we fit in.

My latest series, 'Metamorphosis' uses encaustic, ink and shellac. Changing the essence of the natural media intrigues me. Wax becomes a biomorphic form, ink becomes a complex fissure, because, like humans, nature adapts and modifies. My work explores glacier shrinkage, acid rain, coral bleaching, even the lifecycle and movement of light, growth and decay of the seasons themselves.

Having moved from Scotland to America, my work also reflects on the need for individuals to adapt to their changing climates, environments, and societal pressures. The environment changes the people and the people change the environment. It's a cyclical process of growth and development that provides an imaginative reflection on a world that is constantly evolving. ”

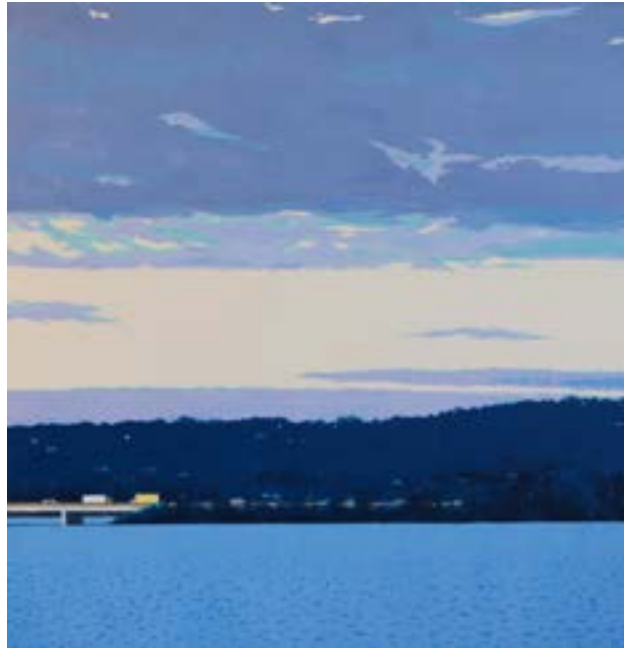
lesleyclarkeart.com **@ lesleyclarkart**
f LesleyClarke.359

Left Image: "Coral Fade," Encaustic/wax on board, 12"x12", 2021.

Right Image: "Seasons," Encaustic/wax on board, 4 panels 6"x24" each, 2021.

ELLEN DELANEY

RESIDENT ARTIST | STUDIO 330



ARTIST STATEMENT

“ The scenes of our everyday lives pass us by but often go unnoticed. My paintings search out these tableaux, finding beauty in the mundane: brake lights under the evening sky on a daily commute, industrial buildings on a blue river with the amber glow of the setting sun, and flickering factory lights under an orange moon. Seeing bits of the built environment within the natural landscape interests me. I love the sharp contrast of their crisp edges against the fluid natural landscape. These somewhat oppositional elements can find harmony and balance in a painting. Night scenes are a favorite of mine because of the strong punch of lights against the night sky and the muted somewhat abstract shapes revealed in the diminishing light.

I didn't start painting till I was in my mid-forties. I first became an architect which has had a large impact on my art by developing a strong sense of color, composition, and pattern. I have found that landscape is an ideal subject to study shape, form, and color, and to transform everyday scenes into something more. Gradually I have developed my own style, which has a contemporary feel, simplifying compositions, and using a consistent mid-tone palette. ”

STARTING NOVEMBER 1, 2023

ELLENDelaneyART.COM @ **ellen.delaney.7**

Left Image: "Summer Night Puget Sound," Acrylic on Panel, 24" x 24" 2022.

Right Image: "View from the Studio," Acrylic on Panel, 30" x 30" 2022.

MARCEL ARTES DEOLAZO

RESIDENT ARTIST | STUDIO 332



ARTIST STATEMENT

“ The primary objective of work presented is the exploration of the “drawn line” and how it can be used to continue my journey of “illustration” from two dimensional pen and ink drawings styles onto three dimensional forms of handmade ceramics, then to further development with the mixture of ceramics and mixed media into sculptural forms.

The presentation takes its inspiration from the re-interpretations of Iconic Art and Chinese ceramic wares of Yuan Dynasties, and the underlying symbolism and decorative imagery of that Era. Eloquently using symbolism of animals, figures and motifs to illustrate the forms and the underlying symbolism.

Inspired by historical ceramics, the desire to create a series of “Modern Day Artifacts” using humor to lighten the slight edginess of my work. Vessels that tell stories of Today’s Society: Global Warming, Sexuality, Violence are some of the themes illustrated onto these “Modern Day Relics”.

Part of the work submitted is the departure from functional ceramics towards more sculptural work. The mix of ceramics and mixed media allows the new possibilities of sculptural work and a certain lightness then working only in clay. New ways to create lines and details giving a newer perspectives to creating ceramic sculptural forms. ”

thehornypotter.com @ [the_horny_potter](https://www.instagram.com/the_horny_potter)

the_horny_potter

Left Image: “Environmental Migrant”, Ceramic/mixed media Sculpture Raku fired Clay, Paper-mâché, feathers, wood, beads, stainless steel wire, recycled plastic, fabric, cotton batting, vintage paper, H: 25” x W: 9” x D: 14”, March 2023

Right Image: “Dancing Until you Die: Monterey Park Massacre Victim’s Vase”, Ceramic Stoneware Amphora Vase, Cone 6 Oxidation, Blue Underglaze on wheel Thrown Amphora Vase with clear matte glaze, H:12 x W:8.5” x D:8.5”, February 2023.

CHRIS ERNEY

RESIDENT ARTIST | STUDIO 33



ARTIST STATEMENT

“ My “Environmental Awareness” series spotlights both nature’s astounding beauty and the impact humanity has on it. The focus of much of my work has been on water and the animal life living in and near rivers and oceans. Though I was familiar with the issues, my recent work with the NFWF further detailed the impact humans have on all aspects of the life-giving cycle of water. Often, we don’t realize many of our own contributions or the scope of their impacts. I chose to express these dissonant elements in the same way that they are created: quietly; there are merely hints of their existence, but their cumulative impact is huge. I want my pieces to appear as beautiful art at first glance. Then as the audience studies further, they find the hidden truths that are poured, seeped, or overtly dumped into our precious waters.

My hope for this series is that the viewers’ eyes will be opened and they will become conscious of their own contributions to these problems. On my website, I have added educational components, and tell of my own journey in realizing these issues. I am currently working with the NFWF to present this series publicly. ”

christophererney.com

@ christophererney

f christopher.erney.1

in chriserneymetalshop33

Left Image: “Looks Like Rain” Stainless Steel on Birch Panel with Acrylic Paint, Acrylic Glazes and Laser-Printed Logos on Tissue Paper, 46”H’ x 44”W, 2023.

Right Image: “Moonlit Crude” Stainless Steel on Birch Panel with Acrylic Paint, Acrylic Glazes and Laser-Printed Logos on Tissue Paper, 46”H’ x 44”W, 2023.

NANCY PANE FORTWENGLER

RESIDENT ARTIST | STUDIO 308



ARTIST STATEMENT

“ There are two elements of thought that drive my artistic choices: the visual aesthetic which draws the viewer in through the layers of the painting; and the emotional connection between viewer and painting, born from the viewer’s own personal story.

These inner landscapes are evocative of an amalgam of places seen and experienced and their impact on my own life’s journey. They move beyond a rendering of a specific place and traditional style of painting into abstracted reality. I create a compelling invitation for the viewer to enter into an intimate and dynamic relationship with the painting, gaze into what they see and allow their own experiences to create their personal narrative. It’s the conversation between the viewer and canvas that invites them to find peace, serenity, and meaning in their own stories.

I’m driven by the universal fascination and draw to the horizon, sea, sky, and shore. The mystery of the horizon and the obscure and nebulous place where the sky joins the sea and where the line between the two is blurred. The mystery of what lies beyond the horizon – where our imagination of the unseen propels us to look further. What do we hope is there? ”

nancypanefortwengler.com

f Nancy Pane Fortwengler

@ npf.artist

Left Image: "Seeking Balance," Medium: Acrylic on canvas, 30" x 36", 2021.

Right Image: "A Sea of Possibilities," Medium: Acrylic on canvas, 36" x 36", 2023.

M. ALEXANDER GRAY

RESIDENT ARTIST | STUDIO 17



ARTIST STATEMENT

“ I am an accomplished printmaker who, since 2020, has begun painting in oils. I pursue realism and technical excellence. My work is inspired by a sense of place: a journey away from the dullness of everyday life towards the tranquil feeling one gets when experiencing great art. Beyond that, the simple joy of creating and making something new is the inspiration for my work.

During my years as a printmaker, my inspiration came primarily from local historic stone structures and their surroundings which I depicted in black and white. As a painter, I have begun the exploration of color in all of its complexity, and as a result, I have broadened my work to include portraits and still lifes. I seek to explore the vast

realm of color that was missing from my black and white work while maintaining the technical excellence and realism that characterized my printmaking. My still lifes are very traditional in subject matter, but they are less about fruits and vegetables and more about the joy of exploring a new medium and sharing that joy with the public. ”

malexandergray.com

@ magprintmaker

f malexandergrayarts

YouTube m.alexandergray8981

Left Image: "James River Waters West (detail)," woodcut, 18" x 38", 2021-2023.

Right Image: "Portrait of an Attorney," oil on canvas, 20" x 24", 2022-2023.

ZOYA GUTINA

RESIDENT ARTIST | STUDIO 318



ARTIST STATEMENT

“ Born and raised in the USSR, I've been crafting during all my life, but it's beading that became my key to the secret garden, my way down the rabbit hole, my looking glass. From the beginning the process of designing a new piece of jewelry has struck me as magical. And, over the years, that magical process has had its way with me, leading me from hobby to art. Beading fills me with a sense of accomplishment and integrity, and has proven a most amenable vehicle for translating inner vision to outer reality.

My passion to 3-dimensional shapes has fueled my creative spirit throughout my life. My choice of beadwork as a primary art medium has followed that same fascination. When evolving, my beadwork seems to always lean towards the building of shapes and forms that are functional and wearable. My friends call me "nature inspired" - that's true!

I like blossoming trees and flowers in spring, geometric frozen shapes in winter, or watch beautiful colors during sunrise and sunset. Changing nature stirs my emotions, inspires me and captures my spirit. Beauty around is the charm filled with fortitude. I want to sing and do, and enjoy my life. ”

mylovelybeads.com

f zoya.gutina

mylovelybeads

@ zoyagutina

Left Image: "Right Angle Kiss" seed beads, black onyx beads, Swarovski crystal pearls, hand-painted black onyx rectangle bead featuring The Kiss by Gustav Klimt, 17", 2021.

Right Image: "Amethyst Drops" seed beads, amethyst tumbled beads and pendant, 17", 2021

HYUN JUNG KIM

RESIDENT ARTIST | STUDIO 18



ARTIST STATEMENT

“ I ask the ontological question of who I am to establish a unique language, drawing on reviews of previous generations' revealed studies. This question leads to the interests about a human being's value and humanity in current society and I make wearable sculptures for interactive projects with the public to remind them of their own values, or panels which have words or sentences related to subjects of interest.

As my visual language, I developed the idea to use the dots and codes of Braille to deliver meanings in language form, but also to create a visually decorative and abstract look. ”

hjkimstudio.com @ [hjkimstudio](https://www.instagram.com/hjkimstudio)

Left Image: "Blind in Art- Humans are Jewels", Korean Silk, Photo, Resin, Brass 30x30x36" 2021.

Right Image: "Blind in Art- Humans are Jewels (Diamond)", Crystals, 5x5x3" each, 2022.

PATRICK J. KIRWIN

RESIDENT ARTIST | STUDIO 306



ARTIST STATEMENT

“ My work combines, Trompe L'oeil; graphics, and Pop Art images with brilliant color. Since 1987, I have been creating Trompe L'oeil Illusions.

I was painting small objects, actual size, defining shallow space. My paintings became larger, depicting hanging garments because fabric has no apparent linear perspective and I could make deeper space. These hanging garments morphed into large paintings of curtains. Because most of my work is mural painting, I began using acrylic paint instead of oils and painting on mylar instead of canvas. I began to appreciate the hot press quality of the mylar and allowed the striae of the brushstroke to show. From the mural

painting, I also have been painting on unusual surfaces such as doors and pillars. Some of my imagery moved away from Trompe L'oeil to include graphic imagery and portraits. Most of my work is mural painting and my goal is to segue to easel paintings. However, I have been influenced by the large scale of murals and use of acrylic paint. ”

STARTING NOVEMBER 1, 2023

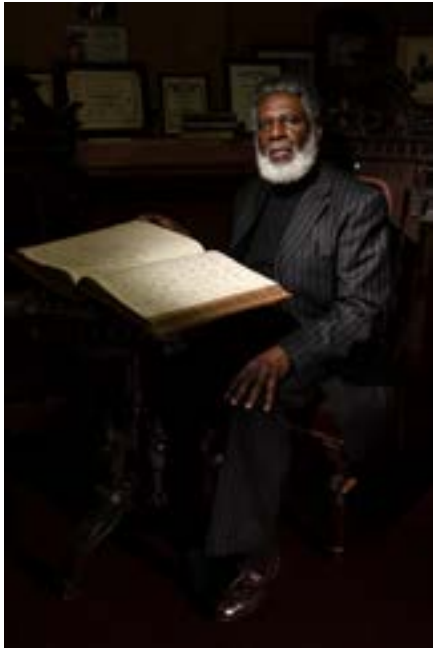
patrickkirwin.com f patrick.kirwin.7

Left Image: "Jack of Diamonds", Acrylic on Mylar, 56x46 inches, 2021.

Right Image: "Train Street", Acrylic on Drywall, 20 feet long x 6 feet wide x 8 feet high, 2021.

PEDRO LEDESMA III

RESIDENT ARTIST | STUDIO 7



ARTIST STATEMENT

“ My Korean mother and Mexican father raised me in a big Southern Baptist Church in a small town in Texas. I am the first generation to go to college, and I went to MIT and Columbia.

Community, identity, and belonging have always been important but challenging aspects of my life. Though I pursued math and science most of my life, photography has become a central mode of engagement to see and move through the world and, thus, helps me to explore the ideas of community and self. ”

STARTING NOVEMBER 1, 2023

pedroledesmaiii.com @ pedroledesmaiii

Left Image: "Mr. Julian Greene, Jr. at First Baptist Church on Harrison," Street Archival Print 24"x36" in 32"x44" frame, 2023.

Right Image: "Mr. T.J. Dingle at Longstreet's Deli", Archival, Print, 24"x36" print in 32"x44" frame, 2023.

MINWEI LIANG

RESIDENT ARTIST | STUDIO 343



ARTIST STATEMENT

“ The process of creating my paintings begins with my own perception of life, accumulating what I have observed in nature and recreating it with my interpretive passion. I prefer expansive natural landscapes and the little everyday wildlife that I come by, noting the beautiful ones that stick out in my memory. Much of it is likely an instinctive reaction, and I am more than willing to embrace what I find interesting to reimagine it in an artwork. This is my interpretation of “the visual beauty”. Anything and everything can be beautiful, and this beauty appears as a result of natural tendencies. Bringing people happiness and joy, more longing for the future in life to continue experiencing it – that is what I want

other people to see and feel. In the past decade, I have focused my efforts on the theme of flowers and birds. Attending intensive outdoor expeditions, I now believe I can portray my subjects more intuitively, such that more people can be happy and enjoy the search for beauty along with me. ”

moxiangting.com

f LiangWeiContemporaryChinesePainting

Left Image: "After the rain," Ink & Watercolor on Rice Paper, 30" x 19", 2023

Right Image: "Life is beautiful," Ink & Watercolor on Rice Paper, 32" x 20", 2021.

CHRISTINE MANWILLER

RESIDENT ARTIST | STUDIO 340



ARTIST STATEMENT

“ The beauty, power, and the subtlety of the natural world is the main source of my inspiration, with water and trees forming the main subject matter in my artwork. I use botanical contact printed paper as collage, incorporating the natural patterns and colors created through the natural dyeing process as a subtle echo to the organic form of calligraphed text. My academic background researching bookbinding and manuscripts has inspired the use of calligraphed text, usually medieval hands. I free the calligraphed text from the linear and uniform constraints that formal calligraphy exhibits, stretching and altering the forms into organic patterns that form landscape shapes and color. I am also fascinated by the psychological engagement through the action of writing and find deep personal meaning in keeping the practice of calligraphy as a central part of my

work. I also find the collaboration process of working with writers rewarding and challenging. I use several formats in my work, finding that the artist book format adds another layer of engagement for the viewer/reader. The tactile nature of book art encourages the viewer to have an intimate interaction with the art, exploring the book structure as part of the experience. ”

cmconservation.com f @ cmbookdesigns

Left Image: "Raindrops II," Acrylic ink on watercolor paper, 28" x 16", 2022.

Right Image: "Under the Waves," Acrylic ink on watercolor paper, 24 3/4" x 37 1/2", 2022.

CHARLENE NIELD

RESIDENT ARTIST | STUDIO 316



ARTIST STATEMENT

“ My paintings come from a place I call the space between, a place that exists between the seemingly ever-increasing stress of life as we live it and the high drama of the world as we know it, a place where you can still find light and whimsy, bright colors and patterns of joy. Painted layer upon layer and embedded with bits of collage, my figurative work is a celebration of everyday moments – a woman deep in thought or sitting with her dog, or a man with a bouquet of flowers. I rely on heavy underpainting to build the history and then scratch through to bring that past to the surface or paint a background with bits of the history left open to the present.

Left faceless, and at times without clarity of gender, race or ethnicity, my figures are meant to excite the imagination and spark an internal dialogue by inviting the viewer to become part of the process and paint in their mind the final strokes. ”

charlenenield.com [@charlenenield](https://www.instagram.com/charlenenield)

Left Image: "Seven Red Tulips," Acrylic/mixed media on wood panel, 40" x 30", 2021.

Right Image: "All Things Considered II Commission" Acrylic/mixed media on wood panel, 40" x 30", 2021.

ANGELINE OEI

RESIDENT ARTIST | STUDIO 314



ARTIST STATEMENT

“ Combining the craft of bespoke-couture with the ease and technology of prêt à porter, I aim to re-contextualize the meaning of fashion for the modern woman. My work, which draws inspiration from art, nature and culture, is centered around sustainable and personalized garment design techniques, such as digital textile printing and 3D pattern-cutting.”

STARTING NOVEMBER 1, 2023

aoei-studio.com **@ a.oei_studio**

Left Image: "Patchwork Jacket," Repurposed textile design sewn into jacket, 24" x 20", 2023.

Right Image: "Corals Print in Linear Dress," Textile artwork digitally printed on cotton silk, and sewn into dress design, 45" x 18", 2022.

TEA OKROPIRIDZE

RESIDENT ARTIST | STUDIO 3



ARTIST STATEMENT

“ I view art as a language uniquely suited to serve us in ways a verbal language cannot, and to unify us in a unique way, despite the person's origin, culture, religion.

My art is a creative way of expressing my feelings and emotions, by utilizing fiber medium such as Tapestry and Silk Fusion. Through my work, I strive to portray the images I have seen, the emotions I have felt, whether positive or negative, and to give the audience the opportunity to interpret and experience my visual representations in their own unique way.

In my work I often use reclaimed materials such as fabric scraps, jute, left-over yarns or feathers. By using recovered materials, I want to send a message that art exists to save the world, humanity, and environment and not to destroy it.

My creative process often starts from small size painting, drawing or collage, however, I particularly enjoy the actual process of creating fiber work since I personally view it as a challenge of painting with yarn or silk fiber.

Fiber art, similar to other media, should make the audience think and feel as well as inspire them to think in a new way.”

**STARTING NOVEMBER 1, 2023 WITH
GEORGE TKABLADZE**

teaokro.com f @ teaokro

Left Image: "Dance Under the Sun", Silk Fiber, 21" X17", 2023.

Right Image: "Beyond", Silk Fiber, Fabric Scraps, 21" X 20", 2023.

VAL PROUDKII

RESIDENT ARTIST | STUDIO 30



ARTIST STATEMENT

“ Photography is an invitation. Accepting this invitation is a personal choice. Some of us mentally enter a photograph to marvel at line, color, and composition. Others are swept away by content, what the picture says to them, its historical or emotional message.

I fell quickly to visual arts as a child, fascinated early with drawing, then colors, textures, the way light plays and moves across everything. Especially gratifying were summer visits to the Black Sea in Ukraine, a wonderland of ever-changing and immutable nature.

However, photography was my true passion. My camera became my best friend and companion.

My focus on street life is driven by a philosophical desire to reveal, through implication and inference, as well as presence in absence, small glimpses of everyday life in

everyday settings. I wander the streets with my camera, searching for photographic opportunities. Out of these experiences came my unique style of capturing the interplay of my subjects with their surroundings.

My photographs today are inspired by Sebastião Salgado, William Klein, and Josef Koudelka. I endeavor to document the events I witness on the streets.

My photographs invite the viewer to reflect on the feelings and emotions my subjects are experiencing. ”

photoandgraphica.com @ [val.proudki](https://www.instagram.com/val.proudki)

Left Image: "FOG," Photography, 20"x18", 2021.

Right Image: "RAIN MAN," Photography, 16"x16", 2023.

LISA SCHUMAIER

RESIDENT ARTIST | STUDIO 16



ARTIST STATEMENT

“ My ceramic work is mostly hand-built and raku-fired. The magic and unpredictability of raku are inspiring to me. I also love to work with found objects, recycled materials, and items from nature. Exploring the soul of things is part of what I try to do. I feel that things harvested from the waste of everyday life bring another layer to my work. A discarded and smashed car mirror or an abandoned nest has already lived one life. It is no longer useful as it was but it can bring just the right meaning when combined thoughtfully with other materials in a new creation.

It is important to me that my artwork is approachable. My work evokes questions such as: We have one planet, how can it best be shared and cared for in an equitable manner?

And, What is a being that is worthy of our care and kindness? I hope that it brings joy as well as invites the viewer to think about tough issues in a gentle and hopeful way. ”

keenthings.com **@ lisaschumaier**

f Keenthings

Left Image: "Beauty and The Beast" Handbuilt Raku ceramics, papier maché, cut and hand-colored charcoal tinted telephone book pages, fabric, felted wool, old book, feathers 12.5" W x 25" H x 17" L, 2023.

Right Image: "Rabbit (with succulent)" Handbuilt Raku ceramics, live succulent plant, cigar box, 6.5" W x 15" H x 5" L, 2023.

TATYANA SHRAMKO

RESIDENT ARTIST | STUDIO 32



ARTIST STATEMENT

“ Memories of people from every walk of life influence my work. I look for those quiet moments when their thoughts are least observed, a moment of quiet and introspection. These sculptures are my most abstract work; their large size and clean lines are designed to focus on this emotional introspection.

This is my vision, which begins as a mere shadow of imagination, finding expression and creation in the very natures of the materials I engage with.

Conceptual images assault my mind. When I sense something, my imagination executes the form before the physical work begins. ”

shramkodesign.com @shramkodesign

Left Image: "Introspection", cast and assembled bleached Thai Kozo paper, 67" high, 2022.

Right Image: "Vanya the Woodsman", laminated Belgian plywood sculpture on bamboo sticks base, 46" high with base, 2021.

MIKE STEVENS

RESIDENT ARTIST | STUDIO 307



ARTIST STATEMENT

“ You missed it, the perfect photograph! You didn't have a camera, you left your phone in the car, you weren't able to get a picture in time before the moment was gone. Not to worry, I got it for you. With so many things to keep track of in life it's easy to miss special moments. I am constantly exploring the Washington DC area with my camera to capture it's beauty, which lies in buildings, monuments, and people. Taking my camera with me everywhere I go, I am always ready to capture special places and moments in the most amazing of circumstances anyone might have been unable to capture themselves. I also do this because waiting for perfect conditions to take a picture will always be too late. I create the amazing moments to photograph by looking for them, rain or shine, cold or hot, early or late.

Sometimes the perfect picture only manifests because I am out and ready to take it. I then share these images online for the world to see and in print for a more in-depth look at what I was able to capture. ”

STARTING NOVEMBER 1, 2023

mstevensphotography.com

@ mstevens_photography

f mstevensconsulting

Left Image: "Plycelain collection: Mug and Big Saucer", Porcelain, .5" x 3.5" x 2.75"/ 5.25" x 5.25" x 0.5", 2019-2020

Right Image: "Plycelain collection: Bowl", Porcelain, 4.5" x 4.5" x 2.36", 2019-2020

GEORGE TKABLADZE

RESIDENT ARTIST | STUDIO 3



ARTIST STATEMENT

“ My art focuses on creating abstract and stylized stone, wood, clay and mixed media sculptures to embed particular themes and ideas, focusing on illuminating problems and stereotypes of modern-day society. Art is a universal language, therefore, in my artistic career, I put great emphasis on creating artwork with which I strive to find a common ground with everyone regardless of race, ethnicity, or religion.

Purpose of my works is not to lecture, but rather to convey certain messages, and to shed light on certain global themes and issues that I believe everyone should be aware of. By doing so, I would like to send a gentle reminder of both the positive and negative issues that unify us, hoping to remind

humankind of just how much power they possess to affect such circumstances.

With my work I also hope to serve as a bridge between generations of artists that have come before me and will come after me. ”

STARTING NOVEMBER 1, 2023 WITH TEA OKROPIRIDZE

georgetkablade.com **f GeorgeTkabla**

Left Image: " From the series "Fake King and MyLovers" - My Lover, Terracotta, 19" X 8.5" X 8", 2023

Right Image: From the series "Apple Girl", Wood, 20" X 7" X 6", 2023.

GALE WALLAR

RESIDENT ARTIST | STUDIO 225



ARTIST STATEMENT

“ I have lived and worked as a visual artist in five countries over 25 years, so it is only natural that my art reflects change. As a contemporary realist who paints landscape, still life and city scenes, my work mirrors the balance between calm permanence and tense transition.

For me landscapes have always meant mountains, having lived in proximity to them for many years. A decade ago, I felt compelled to focus on changing glacial areas and the alarming impact on ecosystems that scientists have warned about. Comparing my early photographs of glaciers to newer ones jolted me.

This recent series of landscape paintings focuses on the most changeable parts of the topography: upper regions above the tree line where the snow and ice form the

accumulation zone for glaciers. I paint fragile textures of airy snow and sharp multifaceted blue shadows among massive blocks of ice. Ephemeral and solid at the same time.

Did I mention blue? Blues are the dominant hue in this work created with multiple custom mixtures of acrylic pigments.

With dynamic compositions and painterly shifting value areas, I seek to suggest the frailty of massive formations bordering on imminent, catastrophic change. ”

galewallar.com

f @ in [gale.wallar](https://www.instagram.com/gale.wallar)

Left Image: "Denali 2," Acrylic on Canvas, 36" x 48", 2021.

Right Image: "Aletsch Glacier," Acrylic on Canvas, 20" x 20", 2022.

TAMARA WILKERSON

RESIDENT ARTIST | STUDIO 319



ARTIST STATEMENT

“ Growing up, I explored as many visual arts, dance, sports, and forms of expression as I could. I've always been one to embrace opportunities, explore diversity and encourage challenges. Through my extracurriculars, I found that movement, expression and rhythm most often inspired and influenced my work in things like shape, pattern, scale, or energy. In addition to dynamic aesthetic, it is important that my work is as empowering as it is functional.

While my style, material, and clientele have changed tremendously over the last 20 years, I always consider durability, versatility, aesthetic, and self-expression when

designing my pieces. I want to make sure that my pieces evoke pride, confidence and power. My goal is to continue to create badass pieces for the active, expressive & adventurous. ”

Starting November 1, 2023 with Tracy Wilkerson

Wirealm.com

@ f wirealmbytamara

Left Image: "Seahorse Earrings + Cricket," Sterling Silver, 2.5in long, 2023.

Right Image: "Black & White," Wide Stretch Black Steel & Rubber, Size 8.5in, 2021.

TRACY WILKERSON

RESIDENT ARTIST | STUDIO 319



ARTIST STATEMENT

“ I like taking everyday things that many people don't really think about and making those the focal point in my art. I work with circuit boards, CDs, ping pong balls, VHS tape, hardware, fabric, nail polish, plastics, beads, shells, rocks – actually anything that is intriguing or that inspires me to make an art piece (or series).

I really enjoy creating artwork for the visual as well as the tactile senses. Many people are tactile so having items that they can fidget, pet or play with can be very calming. A young woman who was blind stopped by my table at a market and was so thrilled that she was able to “see” my artwork with her hands! Because I use recycled materials and found objects, most of my work is colorful, playful, and fun. As a

side-effect, my art builds awareness around the concept of reduce, recycle, reuse and I engage others to think more along those lines. ”

Starting November 1, 2023 with Tamara Wilkerson

RecycledWorksArt.com

f RecycledWorksbyTracy

@ recycledworks

Left Image: "Cooperation," Monoprints, 11 x 14, 2023.

Right Image: "Flowers Because," Mixed, 14 x 11, 2021.

SELECTED ARTISTS

PRO TEM ARTISTS

AHMED ANSARI

HOWARD AVERILL

PAMELA CALORE

LARRY CURRENCE

GIOVANNA RUGGIERO DESANTIS

GREGORY LOGAN DUNN

CANDACE EDGERLEY

CALINA FRANZOSA

DAVID GLICK

TIM GRANT

MINA OKA HANIG

MATTHEW HARWOOD

MICHELE HOBEN

NAN LOPATA

TAYO OLAYINKA

SALIH ZEKI SAYAR

MURAT SENER

MARSHA STAIGER

JENNIFER BREWER STONE

BIKKI NGUYEN STRICKER

AHMED ANSARI

PRO TEM ARTIST



ARTIST STATEMENT

“ My artwork is an exploration of the expressive potential of different mediums and styles. I work primarily with acrylics and oils to create abstract compositions conveying emotions and sensations that are difficult to put into words.

My abstract work is influenced by nature and I use organic shapes and patterns to create compositions that are both striking and evocative. Through the interplay of different forms and textures, I aim to create a sense of movement and rhythm within each painting.

In my plein air landscapes, I strive to capture the essence of the scene, using loose brushwork and gestural marks to convey a sense of immediacy and spontaneity. I believe that painting outdoors allows me to connect with nature and my work reflects the energy and vitality of being immersed in the environment.

Finally, my use of calligraphy in my art is a reflection of my love of language and the written word. I enjoy the way that the flowing script can interact with the painted forms, creating a dialogue between different elements of the composition.

Through my artwork, I hope to inspire viewers to see the world in new ways. ”

ansarifineart.com

@ f i n s ansarifineart

X AnsariArt

Left Image: "Cherry Blossom," Acrylic on Canvas, 2411 x 2411 , 2023.

Right Image: "Earth," Acrylic on Canvas, 3611 x 3611, 2021 .

HOWARD AVERILL

PRO TEM ARTIST



ARTIST STATEMENT

“ Howard Averill is a studio-based oil painter that has always been fascinated by distant views, storm transitions, and other changing light conditions. His landscape compositions focus on moments where such changes impact the mood and the drama of the underlying scene. In addition to creating a familiar or desirable place, the pieces generate a curiosity that encourages exploration and discovery within the picture plane. ”

howardaverill.com

Left Image: "Summer Day," Oil on canvas, 16x16, 2022.

Right Image: "Colorful Fields," Oil on wood panel, 24x24, 2022.

PAMELA CALORE

PRO TEM ARTIST



ARTIST STATEMENT

“ My work documents stories that deal with migration, labor, transportation, security and prosperity trade deals. My research has covered the history of unions and the documentation of labor in the north east of the United States, and is inspired by my personal experience growing up in transportation.

My familiarity with this working culture makes it possible for me to explore and document it within it with ease. My documentary work has expressed itself in a film titled Total Truck , which has been aired on the LaborLink TV Channel (LLTV) in La Jolla, California, UCSD, and was featured alongside my mixed media work titled “Personal to Public” in a one-person exhibit at the Workman Circle in Los Angeles, CA.

The photographs became the exhibit titled “Time has Left its Mark,” which was featured in a one-person show at the New

Bedford Art Museum in 2011.” A photo essay titled “Invisible Cities” was also produced.

My art is exhibited in universities, cultural centers, galleries, and museums such as, The American Labor Museum in Haledon, New Jersey. My photos have also appeared in several newspapers, articles in Amnesty International, and documentary films. ”

pamcalore.com

drawingacrossthelines.com

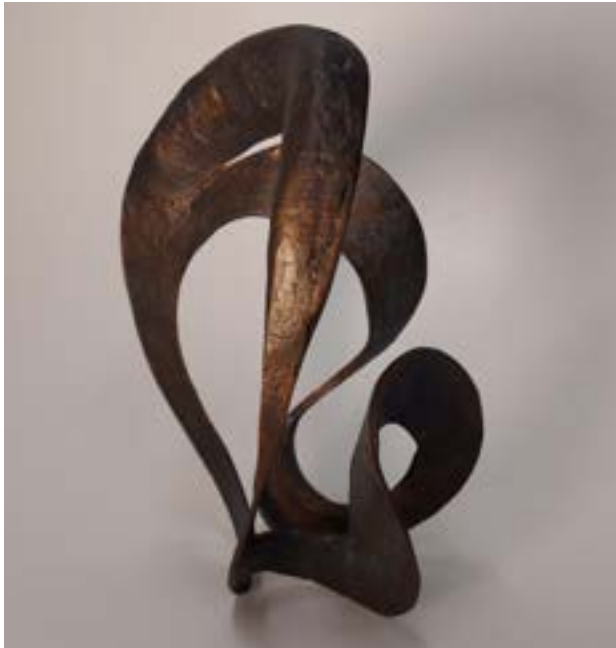
f in Pamela Calore

Left Image: “ Three men in Marsa,” Malta photograph,mixed media, 14x17, 2022.

Right Image: “Searfares,” Newark Port, photograph, mixed media on canvas,8x10, 2022.

LARRY CURRENCE

PRO TEM ARTIST



ARTIST STATEMENT

“ Anomalous Renditions Studio (“AnRenStudio”) is a journey of an obsession and fascination with problem solving, the fabrication process, and the representation of textures and materials.

These sculptures are explorations of abstract or biomorphic form. In most instances, the forms are freestanding, have limited surface contact and can be repositioned. This invites an interaction between the viewer and the form which facilitates alternative interpretations of what is being represented. I purposely plan something that creates visual or physical dynamic balance.

My inspiration is derived from architecture and nature; The human form and/or anatomy, aquatic life, plants, food, or combinations of each. In some instances, the materials and textures are replications and in others an unexpected result. ”

© f anrenstudio

Left Image: "Relic", 6x9x10," Mixed media, 2022.

Right Image: "Paleolithic-Neolithic", 2 interlocking forms Cement-paper-clay, 8x9x12", 2022.

GIOVANNA RUGGIERO DESANTIS

PRO TEM ARTIST



ARTIST STATEMENT

“ Giovanna Ruggiero DeSantis is a painter, pastelist and printmaker and was raised in Fairmont, West Virginia. She was the third in five children born of Italian Immigrants and first generation in America. She received a BA in Art Education at Fairmont State College, W VA. in 1977 and a Masters in Interdisciplinary Studies in Art from Virginia Commonwealth University in 2009. Giovanna has thirty-nine years of Art Teaching Experience.

Capturing the play of light on a subject, city, building, or water inspires me. Looking from one space into another, observing subtle nuances in color, serpentine flowing lines that occur in nature really inspires me. Translating reflections from water or a reflective surface is provocative and demands to be executed onto a canvas. Italy inspires me, the people, the buildings, streets, flowers, food, the passion and dedicated hard work to excel. I have been influenced

mostly by Caravaggio, Michelangelo, Albrecht Durer, Diane Tesler, Lynn Boggess, Susan Makara, Roberto Bernardi, and Raphaella Spence.

My goals are always to always improve as an artist, incorporating new techniques, inventing new ones and the joy of sharing that with others. I believe the Torpedo Factory has a place for an accomplished extroverted artist. ”

GiovannaDeSantis.com

@ giannidi21

f Giovanna Ruggiero DeSantis

Left Image: Albergo a Ravello, Oil on Gesso board, 24" x 18" 2021.

Right Image: "Reflections on the Grand Canal," Oil on Canvas, 45" x 66" 2022.

GREGORY LOGAN DUNN

PRO TEM ARTIST



ARTIST STATEMENT

“ My paintings are created in layers. Layers of paint dragged across the surface with the media altered to create different amounts of transparency and viscosity in the paint. This process hides and reveals the artistic process. I plan my paintings very carefully in order to produce results that are random and chaotic. Things that are beautiful are obscured and things that are ugly are revealed and vice versa. There is a search for truth in the form of a vision that cannot be articulated in a definitive image, and so it is spoken in color, texture, and form. I create this work drawing upon themes that originate in historical art subjects and current events, and these along with my own ideas address the human spiritual condition in crisis. Crisis begets enlightenment, which then begets crisis. The satori we experience as

individuals and collectively as human beings are the beneficiaries of calamity. My desire is to infuse my work with the energy of these events. I use color as means to document the metaphysical character of these crises as it rends and tears straining against the changes that unseat the soul and reveal the psyche within. ”

gldunnart.com

@ gregorylogandunnart

f Gregory Logan Dunn

Left Image: "Calvary," Acrylic on Canvas, 48" x 48", 2022.

Right Image: "Dead Ice," Acrylic on Canvas, 24" x 24", 2022.

CANDACE EDGERLEY

PRO TEM ARTIST



ARTIST STATEMENT

“ Over the past two years, my work has consistently involved slow and meditative processes. During the isolation of the pandemic, these meditative processes helped mark time as I layered and stitched. The stitched line retraces form and shape, making new connections, creating texture, and new pathways. Stitching and restitching, fragments, layers, repetition, identifying and giving form to shapes which connect and reconnect.

As in my piece Flow, the stitching, wrapping, immersing in dye, drying, unwrapping, pulling, and stretching, leaves part of the process invisible to the possibilities. Opening and pulling the stitched and bound areas unveils pattern, allowing the piece to flow down to the unopened corner flowing over the edge.

My curiosity about process, pushing the limits encountered with the textile techniques I use to dye, texture, stitch and present my work, provides me with a constant and exciting challenge. My inspiration comes from my travels to Japan and China and learning from the masters whose workshops I've been fortunate to attend to learn about technique, pattern, and design. Working with fabric offers me opportunities to create not only pieces that hang flat on the wall, but also can be formed into sculpture. ”

candaceedgerley.com

newimageartists.com/candace-edgerley

@ f candaceedgerley

Left Image: "Fresh," Acrylic Screen Print and Stitched Cotton, 12" x 12", 2023.

Right Image: "Flow," Dyed and Stitched Silk, 12" x 12" x 1", 2023.

CALINA FRANZOSA

PRO TEM ARTIST



ARTIST STATEMENT

“ My dream of a calmer world drives my plein air painting practice as I strive to bring my audience a sense of serenity. As a military spouse, I’m constantly uprooted and have to establish new homes. Plein air painting allows me to make these new places my own. In each location, I find its beauty and tranquility and capture it in paint. My work is soft and quiet and culminates in a sense of emotional nostalgia.

Painting has made me more sensitive to the nuances of light, air, and texture which helps me more deeply experience the places I have lived and traveled, be it the breeze in the trees as the sun rises or the moon over the rooftops. In China, the crowds of people and the hustle of the city fell away when I painted in the parks. In Mongolia, as the sky and grasses stretched for miles I contained their vastness on a canvas.

These are the scenes I capture with my landscapes because they bring me calm and my goal as an artist is to bring that same tranquility to others. My work causes people to pause, slow down, and appreciate the beauty around them. ”

calinafranzosa.com

@ calinafranzosa

f calinafranzosafineart

Left Image: "Space to Breathe," Oil on Linen, 36"x 24", 2022.

Right Image: "A Bit of Peace," Oil on Canvas Paper, 6"x 8", 2023.

DAVID GLICK

PRO TEM ARTIST



ARTIST STATEMENT

“ I am a landscape photographer.

I think of my work as chasing light. The difference between an ordinary picture of an extraordinary subject and a picture that truly moves me is the way the light absorbs and reflects off that scene.

It may seem that the intent of my work is focused on showing the beauty of the wilderness, but I really aspire to share the emotions I had when I was experiencing these magic places as I pushed the shutter button.

This pursuit involves thousands of miles of driving each year, then countless hours of waiting to see if the light transforms an already amazing subject into something ethereal. Then comes the challenge of making all the right technical choices to capture that scene in a way that allows the viewer to feel something from the picture.

It doesn't always work. I've been to many locations five or more times and never made a lasting image.

I am heavily influenced by the work of Ansel Adams. I am also amazed by the work of 19th century landscape painters like Thomas Cole, Joseph Turner, and Frederic Church. ”

daveglick.com

zenithgallery.com/artists/david-glick

artsy.net/artist/david-glick/works-for-sale

@ daveglick

f david.glick.9

Left Image: "Iceland," Photograph, variable print sizes, 2022.

Right Image: "Iceland," Photograph, variable print sizes, 2022.

TIM GRANT

PRO TEM ARTIST



ARTIST STATEMENT

“ Having lived most of my life in an urban setting, I feel a powerful attraction toward nature. In art school, I walked daily through a jungle of concrete and steel to our building, wedged between canyons of skyscrapers in the city. I escaped from the city and traveled to the mountains. Basking in the fresh air, I felt a rush of exhilaration.

Exploring the forests of America has been a life-long form of therapy for me. Out in the woods, my mind stops racing. I bring my art supplies and I sketch. I look for scenes that capture my imagination: the infinite variety of textures, color, and the play of light. Back in my studio, I build compositions based on these adventures. My paintings have a narrative, story-telling component as they illustrate my own experiences as well as the journeys of other hikers. My

current project follows the story of Hero and BAM! They are a pair of hikers who created a fund-raising project called “Hiking for Hunger.” While hiking the entire Appalachian Trail, they raised awareness and more than \$30k in donations for food insecurity in America. ”

tgrantartworks.com

@ tgrantartworks

f Artbytimgant & tgrantartworks

Left Image: “Mary’s Rock Tunnel on Skyline Drive, Shenandoah National Park, Virginia,” Gouache on Illustration Board, 11” x 8”, 2023.

Right Image: “Hiking the Burn Zone: The A.T. at Beauty Spot, Tennessee,” Acrylic on Illustration Board, 8” x 10” 2020.

MINA OKA HANIG

PRO TEM ARTIST



ARTIST STATEMENT

“ Most of my paintings consist of small squares, creating a mosaic-like effect. Each square is different - like words in a dictionary - and arranged on canvas like phrases and paragraphs in a book. This modular approach helps me establish unexpected visual rhythms. I see the world as coexistence of chaos and control, clarity and ambiguity, and boldness and subtlety. Each defines the other, as in the yin and yang of oriental philosophy. By using the same basic structure for each series (like a chapter in a book), I can concentrate on other elements of design by arranging vocabularies. Six or seven series are currently active, and my book has been expanded, revised, and revamped many times since I began working in this style in 2009.

Lines, colors, and textures are the three most important elements in my paintings as they engage me at the most expressive level. My childhood training in calligraphy echoes in my use of linear elements. I was born and raised in Japan and have worked most of my adult life in the Washington DC area. I am keenly aware of my own cultural heritage and search for ways to preserve it in my art. ”

MinaOkaHanig.com

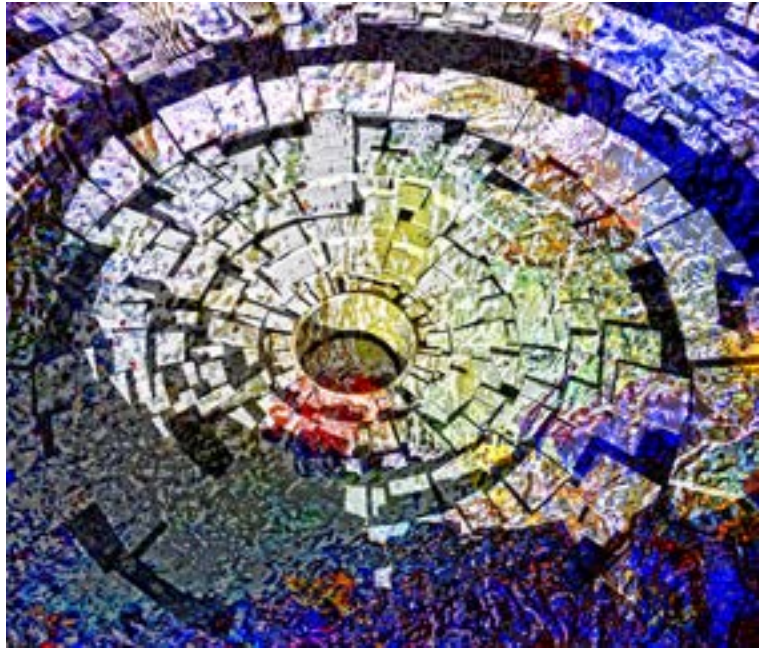
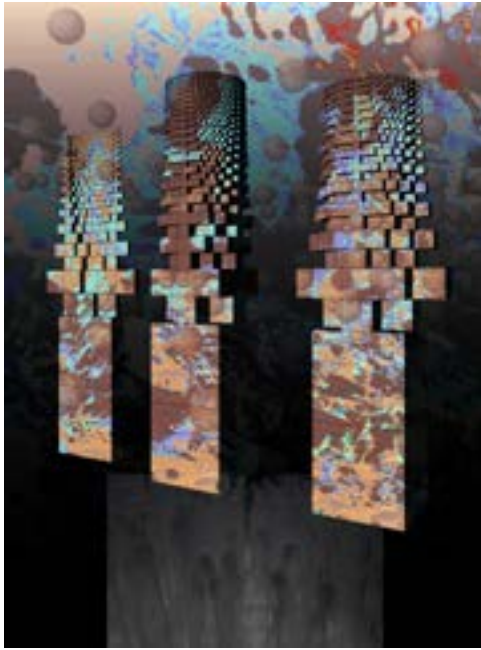
@ f Mina.Hanig

Left Image: "Southwest," acrylic on canvas, 48x24, Feb 2023.

Right Image: "Garden of the Gods, CO I," acrylic on canvas, 36x48, Mar 2023.

MATTHEW HARWOOD

PRO TEM ARTIST



ARTIST STATEMENT

“ While playing with prime numbers as an inspiration for a funky grid pattern to layer into my artwork, I stumbled upon novel spiral patterns hidden in number progressions. The discovery made the hair on the back of my neck stand on end. I found the architectural hand skills I prided myself on were not precise enough to capture the required subtlety. So, I learned to utilize computer-aided design software to enhance my abilities. This technology allowed me to find expression in innovative visual approaches to number theory. So far, the resulting imagery has manifested into digital drawings on aluminum and video animations.

My art focuses on STEM, an acronym for science, technology, engineering, and mathematics. ”

harwoodart.com

harwoodart.blogspot.com

@ f matthew_harwood_art

Left Image: "Convergence, Digital Drawing on Aluminum, 12000 x 9000 pixels at 300 pixels per inch (40" x 30"), 2023.

Right Image: "A Reflection on Refractions," Digital drawing on aluminum, 9000 x 12000 pixels at 300 pixels per inch (30" x 40"), 2022.

MICHELE HOBEN

PRO TEM ARTIST



ARTIST STATEMENT

“ My work is inspired by the intersection of the natural and man-made worlds. Their boundaries and merging provide a continuous source of whimsical, haphazard, and spirited juxtapositions; boldness and quiet, roughness and smooth, items hidden and revealed, unplanned color and text. It's a synthesis of my earliest forays into abstraction and subtleties gained while isolated during the pandemic.

I often work in series, an underlying structure that allows me to explore a theme or concept in depth. Through experimentation with materials and techniques, I strive to capture the essence of a moment in each piece. My goal is to create art that evokes emotion and encourages the viewer

to contemplate their personal experiences with the natural and built worlds. By highlighting the temporal beauty and fragility of our surroundings, I hope to inspire a sense of responsibility and partnership with our planet. ”

michelehoben.com

@ michelehoben

f michelehobenart

Left Image: "Asparagus & Lemons," Acrylic, Graphite and Collage, 36 x 36 x 1.75 in; 2022.

Right Image: "Night Entrance," Acrylic, Graphite, Oil Pastel and Collage on Cradled Board, 18 x 18 x 1.75 in, 2022.

NAN LOPATA

PRO TEM ARTIST



ARTIST STATEMENT

“ As per the criteria of classification in this application, I’m considered to be a mid-career artist. However, I believe the zen concept of ‘beginner’s mind’ is one of the most important aspects of my making process. Curiosity- about the natural world, the history of jewelry, and history in general, inspire me. The ancient concept of the amulet and the talisman has lead me to ask “What would modern amulets look like? How would they function?” Combining nontraditional elements and techniques with traditional jewelry materials has led me to ask “Why do we value some materials- gold, diamonds, etc.- and dismiss others?” Discarded industrial hardware, car reflectors, and thrift store finds can tell a story that can intrigue viewers.

I strive to improve my technical skills, and achieving technical and creative mastery of my medium is very important to me.

Conversations with other artists in various media have led me on a journey to explore other ways of seeing. My ultimate goal is to move beyond merely ‘looking’ to actually see- to observe, consider, and derive inspiration and joy from the the things and people I encounter every day. ”

nanlopata.com

@ nanlopata

f Nan Lopata Metal Designs

Left Image: “Theia. Sterling,” labradorite, vintage watch face, fabricated, set, 2” x 1.5”, 2023.

Right Image: “Microcosm Brooch.” Graphite on enamel, sterling, copper, enameled, fabricated, tension set. 2.75” x 1.5” x .5”, 2022.

TAYO OLAYINKA

PRO TEM ARTIST



ARTIST STATEMENT

“ My mission as an artist is to connect communities and encourage individuals to think critically about important social and cultural issues. Through traditional and contemporary techniques, I explore the power of expression and use art to bridge the gap between communities and those experiencing isolation.

My ultimate goal is to create positive change and encourage meaningful engagement. I recognize the power of technology to democratize the creative process and am committed to sharing my knowledge and processes with others. By being transparent about my techniques and fostering collaboration, I aim to inspire budding artists to create and tell their stories.

I would offer workshops where ideas are visualized using AI and then use various tools to convert and manipulate them into different mediums, such as paintings, collages, animations, and interactive stories. We could silkscreen

on the spot, including unobtrusive QR codes displaying additional information when photographed. They can link to specific causes or social platforms to raise awareness and spark discussion.

In summary, I strive to connect and inspire positive internal change. I believe in sharing my knowledge and processes with others to empower underrepresented communities to share their stories which will undoubtedly improve mental healing. ”

tayoandhobbes.com

@ tayoandhobbes

dribbble.com/tayoandhobbes

etsy.com/shop/tayoandhobbes

Left Image: "surrender ivy," digital & print, 4000px x 4000px, 2023.

Right Image: "hotel," acrylic on canvas & digital, 20" x 20", 2022.

SALIH ZEKI SAYAR

PRO TEM ARTIST



ARTIST STATEMENT

“ The main theme of my sculptures and photographs is human body. And how we express our feelings, struggles in a body movement and capture a calm yet dramatic moment. I believe that there is always more than what we see at first sight. There is surely other angles or other sides to look at a person, a situation, and in general life. That's why my sculptures have at least two sides that viewer should change point of view to realize what it is all about.

I emphasize the importance of reaching beyond what appears at first glance. My works show that a part of us always remains the same, despite the change we go through in our struggle with life and ourselves. I aim to bring together the pow-

erful side that protects us and other half which keeps our vulnerability.

The difference between the seen and the unseen are the main focus point that guide me. A seemingly simple body movement can actually be very difficult and hurtful when looked from another point of view. ”

szsayer.wixsite.com/salihzekisayar

📷 **szsayer**

Left Image: "Pair of Wings," Sculpture (polyester, copper plated), 11" x 12" x 8" (28 x 31 x 19 cm), 2021.

Right Image: "Dry Summer," Photography, 41" x 28" (105 x 70 cm), 2021.

MURAT SENER

PRO TEM ARTIST



ARTIST STATEMENT

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The difference between the seen and the unseen are the main focus point that guide me. A seemingly simple body movement can actually be very difficult and hurtful when looked from another point of view. ”

📸 **musz.store**

Left Image: "Blue Horse," Ceramics / Stoneware, 8" x 8" (21 x 16 cm), 2022.

Right Image: "White Handmade Art Object," Porcelain, 24K Gold, 6" x 4" (14 x 10 cm), 2023.

MARSHA STAIGER

PRO TEM ARTIST



ARTIST STATEMENT

“ I believe in the power of art. I believe in creativity, imagination, and self-expression. At its best, and in any era, great painting is exciting.

I am a painter and a teacher. The combination is an active one that lets me formulate ideas to stimulate creativity and expression. My goal is ,“jump into the deep water” using the elements and principles as life guards.

Color plays a major role as I respond to the world around me . Acrylic paint is a flexible medium allowing transparency and opacity which I exploit to the fullest. Painting takes me somewhere I remember or haven't been before, provoking new areas of thought and feeling. I am sensitized to the cause and effect of creating paintings.

Studio time is essential as I think and consider the next step. Exploration is a requirement with my practice. I allow

the process to lead me to the conclusion. Like a story that keeps you guessing, the process allows me a life time of study and expression.

My works are a collection of memories, philosophies, and experiences. I allow imagination and emotion to commingle into memorable creations. ”

marshastaiger.com

@ makemeorange

f marshastaiger

Left Image: "R&B,22 Sunflowers," group of 5 each 60x 4 x 3, Open Acrylic with water-soluble graphite on board 2022.

Right Image: "Paper Graft 22 Shush Yellow," Acrylic on 300LB Fabriano, 30 x 22, 2022.

JENNIFER BREWER STONE

PRO TEM ARTIST



ARTIST STATEMENT

“ I did In Vitro Fertilization for 5 years and now have a beautiful baby boy, Gabriel, just over a year old today. Through this arduous, pricey and painful process, and especially after the throes of the pandemic, I am all the more driven to show him what is precious: the amazing world we live in, full of natural wonders wherever you turn, if only you take the time to look. He is helping me see as much as I am helping him—he turns at the sound of each bird call; he sees the smallest fallen petal and bends to explore it.

What I feel and wish the most for now is grace: the gracefulness of these creatures swimming through the ocean, grace that they exist. Grace for myself as a new mother, finding time to paint between baby naps and weekly family crises. Grace for us all, because continuing to create

and experience others' creation is a lifeline that lifts us all from both the mundane and the unthinkable.

In this Grace series, I paint the exotic forms of oceanic creatures—jellyfish & nudibranchs. It's amazing that something in our world can look so fantastical, but it really exists. ”

jenniferbrewerstone.com

@ f You jenniferbrewerstone

Left Image: "Grace: Dirona;" Molding paste, resin & oil paint on panel; 6" x 6", 2023.

Right Image: "Grace: Nembrotha;" Molding paste, resin & oil paint on panel; 6" x 6", 2023.

BIKKI NGUYEN STRICKER

PRO TEM ARTIST



ARTIST STATEMENT

My work as a ceramic artist centers around the interplay between art and science. I am particularly interested in exploring how the geometry of wheel-thrown vessels can enhance the organic movement and depth of crystalline glazes. Each of my vessels represents the unpredictable nature and wondrous possibilities of my creative process.

At the heart of my artistic practice is a love for the element of surprise. I am always fascinated to see what the glazes will do on the different forms that I am working with, and I enjoy the challenge of balancing variables that can and cannot be controlled. The volatile nature of this process generates an ongoing sense of excitement and learning, and I feel like a student in a constant state of experimentation and discovery.

But while I love the scientific and magical nature of my work, it is the visual appeal of my pieces that truly drives me. The vibrancy and complexity of the glaze melt creates a powerful relationship between light and dark, perfection and distortion. The dichotomy as well as harmony between these elements are at the core of my art, and I hope viewers see the beauty in the uniqueness of each piece. ”

cerambik.com @ **f cerambik & studio.fireon**

Left Image: "Tuscany," Ceramics, 7" h x 5" w, January 2023.

Right Image: "Voyage," Ceramics, 12" h x 7" w, March 2023.