SCULPTURALIST

THE BEST OF THREE-DIMENSIONAL ART

ISSUE 003



In This Issue:

Front Cover Artist: Autumn Savage, "Wherever The Wind Takes Me" Assemblage, 82in x 29in x 29in, 2026, $5000. Covered in preserved moss, the mannequin serves as a foundation of what was and fertile ground for new growth in the dandelion seed head. It suggests that while we are rooted in our histories our futures remain open carried forward like seeds in the wind.

Back Cover Artist: Ed Haddaway, "Early Morning Walk" painted steel, 18ft x 24ft x 6ft, 2025, NFS. Large bunny in pajamas walking a dog in pajamas.

Inside Front Cover Artist: Andrew Chalfen, "Stick Shift Flower" Wall-hanging sculpture (acrylic, wood, ink transfer, paper), 36in x 36in x 7in, 2024, $9000. Mixed media 3D wall-hanging sculpture on circular wood panel. Chroma changes depending on viewing angle. May be hung at any 90 degree angle. May also lay flat upon a pedestal so that viewers may circumnavigate it.

Inside Back Cover Artist: Flavia Lovatelli, "Coral 21" Mix Media, 31in x 12in x 9in, 2023, $14000. Willow and paper mache structure covered in recycled manipulated paper coils, quills and domes.

Artists Of Merit: Peter Forystek, Courtney Nichelle Coble, Virginia Hoffman

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"Daddy" by Joe Sackett, painted steel, 78in x 73in x 73in, 2015, NFS

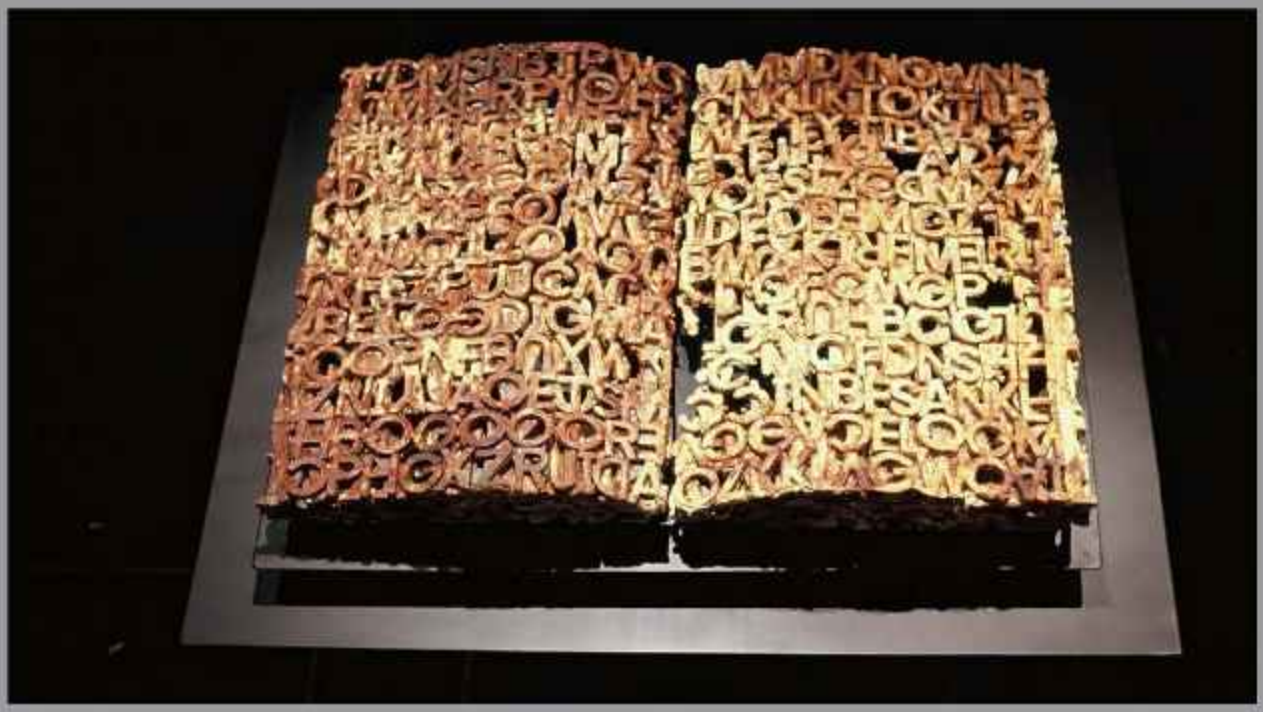
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"Open Book" by David Lobdell, Iron, 26in x 24in x 4in, 1996, $500

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"Untitled 05.2014" by Lynden Cline, hand-forged steel, ebonized walnut, 84in x 5in x 10in, 2014, NFS

SCULPTURALIST — THE BEST OF THREE-DIMENSIONAL ART

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PUBLISHED BY NEW WAVE BOOKS A DIVISION OF UNAPPROACHED LLC

OWNER + PUBLISHER
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ISSUE 003 Sculpturalist - The Best Of Three-Dimensional Art™ (ISSN 2995-9306) is published Quarterly by New Wave Books, a division of Unapproached LLC. 4 issues published per year. POSTMASTER: Send address changes to: Unapproached LLC, 1309 Coffeen Ave Suite 1200, Sheridan, WY 82801. Unless otherwise indicated, all artwork and photographs are used by permission of the accompanying artist, who retains full copyright and ownership of said works. The magazine accepts no responsibility for unsolicited physical manuscripts or artwork, they will not be returned unless accompanied by a fully stamped, self-addressed envelope. Printed in the U.S.A. Sculpturalist™ and Sculpturalist - The Best Of Three-Dimensional Art™ are trademarks of Unapproached LLC.

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ARTIST OF MERIT: PETER FORYSTEK



Biography

Peter is a British artist residing in California. After completing his O-level art exam he briefly attended Newcastle College of Art, before moving to the USA where he joined Motion Artists Agency. Specializing in tv and music videos he has worked on numerous projects for clients such as Michael Jackson, Linkin Park and Stone Temple Pilots. His work has been published in books and magazines and exhibited in galleries in NY and LA. His personal art is inspired by society and everyday life.

Artistic Statement

I didn't realise it at the time, but I was painting my figures (facades) long before it occurred to me to actually sculpt them. However, once my mind's eye grasped the concept of sculpture it opened up the flood gates and the sculptures took my art into an entirely new direction. Now I think my paintings and sculptures bounce off one another, feeding each other and pushing each other into new directions. I've always seen my art in my mind before I attempt to create it. I never sit down and make stuff up. There's always an objective. With the construction sculptures I've found that a torn piece of paper, a piece of splintered wood or piece of bric-à-brac is as unique as a brush stroke. It'll never be duplicated the same way again so the sculptures always surprise me. Believe it or not, I never actually thought of myself as a figurative painter or sculptor, I always thought of myself as a painter of routines. I think that's where my ideas originate from. From life. From our daily routines. From experience. The figures I paint or sculpt just happen to occupy that routine.

Social/Web Contacts

See more of Peter's art at: Instagram @peterforystek



"City walkers" Cardboard, paint, 12.5in x 8in x 8.5in, 2025, $600

ARTIST OF MERIT: PETER FORYSTEK



"Head and shoulders figure" Metal, wood, cardboard, paint, 21in x 6in x 3in, 2026, $800
Sculpture of a man created with bronze-like strips the reduce at waist level

ARTIST OF MERIT: PETER FORYSTEK



"Walking figure" Metal, wood, cardboard, paint, 22.5in x 6in x 5in, 2026, $800
Sculpture of a walking man created with roughly torn strips of cardboard, painted gray and varnished.

ARTIST OF MERIT: PETER FORYSTEK



"Ascending" Metal, wood, cardboard, paint, 21in x 3.5in x 10in, 2025, $800
A sculpture of two flattened figures ascending a staircase.

ARTIST OF MERIT: COURTNEY NICHELLE COBLE



Biography

Courtney Nichelle Coble is a Virginia-based contemporary sculptor and founder of Couture Underground, LLC. Her signature body of work, Mind-Full-Ness®, is a completed 112-work collection of transparent epoxy resin portrait sculptures embedded with symbolic objects. Combining portraiture, assemblage, and material storytelling, her practice examines identity, resilience, psychological pressure, faith, cultural memory, transformation, and belonging. In 2026, Coble received First Place from HMVC Gallery New York for SUN [FLOWER] CHILD in Freestyle 4.0 and was named a Highly Commended Artist in the Homiens Art Prize. Her work has also received 3D Special Recognition from Light Space & Time Online Art Gallery and Merit Recognition from Upward Gallery. Recent selections include the Naturalist Gallery Human Exhibition and Unscripted, a physical juried exhibition at Artspiration Frederick. Coble's work has been featured in The Atlas of Contemporary Women Artists: North America, The Work of Art — Issue 01: Care, Women United ART MOVEMENT Magazine, and international editorial platforms. She approaches Mind-Full-Ness® as a Living Vault of human experience: an interconnected collection in which each portrait preserves a distinct internal world while contributing to a larger record of what people carry, endure, and become.

Artistic Statement

Mind-Full-Ness® is a completed collection of 112 transparent epoxy resin portrait sculptures exploring the hidden worlds people carry beneath visible appearance. My process begins with an idea, memory, social condition, or embodied experience and the selection of objects capable of carrying that meaning. Chains, flowers, medications, crayons, religious symbols, game pieces, and other everyday materials are arranged within a cast facial form, then suspended through layered pours of resin requiring precise placement, curing, and finishing. The repeated face creates continuity across the collection, while each interior becomes materially and psychologically distinct. From a distance, the works register as human presences; at close range, their embedded contents become evidence, metaphor, and narrative. Transparency functions as both technique and invitation, making internal structures visible without fixing them into a single interpretation. Through these works, I explore identity, resilience, pressure, faith, transformation, cultural memory, and belonging. I intend the sculptures to reward curiosity and sustained looking, allowing viewers to recognize their own experiences within unfamiliar materials. Together, the works form a Living Vault of human experience: individual portraits that stand alone while contributing to a larger, interconnected record of what people carry, conceal, endure, and become.

Social/Web Contacts

See more of Courtney Nichelle's art at: Web coutureunderground.com



"Stretched Thin" Epoxy resin sculpture, 10in x 10in x 6in, 2022, $4400

ARTIST OF MERIT: COURTNEY NICHELLE COBLE



"The Silent Warrior" Epoxy resin sculpture, 10in x 10in x 6in, 2022, $5500
Constructed from epoxy resin and embedded fertility medications and related materials, The Silent Warrior explores resilience, hope, and quiet strength. The portrait honors experiences often carried unseen, presenting perseverance as a sustained force rather than a visible display.

ARTIST OF MERIT: COURTNEY NICHELLE COBLE



"SUN [FLOWER] CHILD" Epoxy resin sculpture, 10in x 10in x 6in, 2023, $3200
Constructed from epoxy resin and embedded botanical materials, Sun [Flower] Child explores growth, joy, resilience, and flourishing. The transparent portrait reflects the human capacity to turn toward possibility, celebrating renewal, optimism, and the beauty of becoming.

ARTIST OF MERIT: COURTNEY NICHELLE COBLE



"Transmutation" Epoxy resin sculpture, 10in x 10in x 6in, 2024, $5500
Constructed from epoxy resin and mixed media, Transmutation explores personal growth, adaptation, and transformation. The transparent portrait symbolizes the capacity to evolve through experience, revealing how challenge, resilience, and change shape becoming.

ARTIST OF MERIT: VIRGINIA HOFFMAN



Biography

Sarasota, Florida artist Virginia Hoffman is a multidisciplinary artist working across sculpture, drawing, photography, sculptural furniture, stained and etched glass, lighting, encaustic painting, and printmaking. For more than forty years, she has created distinctive artwork and sculptural installations for residential, commercial, liturgical, corporate, and public environments. Virginia maintains an active working studio in downtown Sarasota and has developed strong professional relationships with local fabricators and material suppliers, enabling her to produce high-quality commissioned work and custom solutions for architectural and interior spaces. Her involvement with public art began in 1991, when she advised on the criteria for the City of Sarasota's public art program. She subsequently served eight years on the city's Art Advisory Board and two years as Public Art Coordinator. During that time, she contributed to numerous public art projects and organized "Intersections," a citywide sculpture exhibition installed throughout downtown Sarasota. Virginia offers site-specific sculpture designed to complement architectural environments, as well as public art consulting and project management services, including project development, site analysis, artist selection, and help developers meet public art requirements.

Artistic Statement

I am a sculptor working in a variety of styles, inspired by the geometric abstraction and clean lines of the 1950s and 1960s, while drawing from other periods and movements. I work with materials including wood, metal, and plastic to create sculptures that are both aesthetically engaging and functional. My work explores the relationship between form and function. While often abstract, my sculptures may also be figurative, playful, and interactive. I aim to create experiences that invite people to look, engage, reflect, and discover. I am drawn to geometric forms for their ability to create calm, order, and balance. In an increasingly complicated world, I see sculpture as an opportunity to provide moments of beauty, tranquility, and reflection. I believe art should be accessible and more than decoration. It can shape how we experience a space and positively affect our daily lives. Through my work, I hope to create sculptures that stimulate curiosity, invite connection, and bring beauty and joy to the environments they inhabit.

Social/Web Contacts

See more of Virginia's art at: Instagram @virginiahoffmanstudio | Facebook VirginiaHoffmanSculpture | Web virginiahoffmanstudio.com



"Red Man HooDoo" Aluminum, 6ft x 6ft x 4ft, 2023, $45000

ARTIST OF MERIT: VIRGINIA HOFFMAN



"The Lady and the Knight" Steel and glass, 72in x 28in x 20in, 2001, NFS
Sword is removable

ARTIST OF MERIT: VIRGINIA HOFFMAN



"The Creative Genius" Alumnum and concrete, 15ft x 10ft x 10ft, 2018, NFS
Powder-coated and textured aluminum on a custom concrete base. Designed as site-specific work to complement architectural space. Future similar commissions can be produced.

ARTIST OF MERIT: VIRGINIA HOFFMAN



"Shinto" Aluminum, 10ft x 7ft x 1ft, 2023, $75000
Available for commission up to 12'

JON HUDSON



Biography

My first % for Art commission was with Miami-Dade in 1979: POLARIS, for the Homestead Public Library. Since then, I have created dozens of such projects throughout the States and in 26 countries around the world. The largest project to date is the 100 foot high, stainless steel PARADIGM, one of two major works (MORNING STAR II) which I was commissioned to create for World Expo 1988 in Brisbane, Australia. One of my sculptures, the 30 ft. high WIND DRAGON, is installed in the Beijing Olympic Chaoyang Park, China. Although I was born in Billings, MT, my first five years were in Casper, Wyoming. I grew up traveling the world with my father, who was a hydrogeologist and mother who was a writer. I have been able to carry on the tradition by way of sculpture projects all over the world. I graduated from high school while in France, after which I attended Urbana College for two years where I began painting and sculpting. I then transferred to the Dayton Art Institute for two and a half years (BFA), where I met sculptor Chuck Ginnever. I then travelled to Senegal for work, then up to Stuttgart where I attended the Kunst Akademie until I had a serious motor-cycle accident. Upon returning to the States I worked for Ginnever for a year as his assistant. This led to my attending the California Institute of the Arts for two years (BFA 71, MFA 72) I then worked in a California gold mine for two years, until it was time to return to making sculpture. I taught sculpture at Wright State University, Stephens College and Antioch College, but then focused on sculpting, with my first official commission in a public space in 1976. In 1982 I was awarded the Lusk Memorial Fellowship, from the I.I.E. in N.Y.C., for a full year's study of stone and bronze working in Italy: Firenze, Carrara and Pietrasanta. I have received other awards and grants, one of which was from the Ludwig Vogelstein Foundation in 1996. Today I continue creating large scale sculpture p

Artistic Statement

Jon Barlow Hudson has been creating large-scale sculpture projects for public & other environments since 1976, with his first % for Art commission being in 1979 through Metro/Dade, for Homestead Public Library. Since then he has created many score such projects throughout the States & in 26 other countries : 24 throughout China alone. Hudson works on any scale, in a wide variety of materials & in various motifs & types of installation. Many of his sculptures are made with stainless steel, such as the 30 meter high PARADIGM for World Expo 1988 in Brisbane, Australia; or painted steel such as WIND DRAGON for the 2008 Beijing Olympics; or stone, such as the 8 ft. hi. FENESTRAE AETERNITATIS for White Rock Hills Library in Dallas. Hudson's sculpture projects tend to be abstract, often geometric in one way or another. Certain projects might have more literal or figurative aspects. The stone sculptures tend to be a balance of natural aspects with human interventions. Hudson's sculpture may be seen as iconic for the most part, or symbolic, very often referencing a center, whether actual or spatial. The sculptures often work with balance; space in contrast with form; implied space; ambiguity if incorporating mirror surfaces; light & darkness; a continuum or movement & flow such as a vortex. He thoroughly researches a given project & creates a sculpture that speaks to the pertinent characteristics of the situation, whether cultural, thematic or environmental.

Social/Web Contacts

See more of Jon's art at: Web www.hudsonsculpture.art



Detail from "EIDOLON : NATURE" Stainless steel & black granite, 27ft x 16ft x 16ft, 2023, NFS



"EIDOLON : NATURE" Stainless steel & black granite, 27ft x 16ft x 16ft, 2023, NFS
theme of the subjects taught within the lab: chemistry, physics, bio-sciences, geology, geography. includes formulas/ equations laser engraved on the granite base. includes dry stone stream bed landscaping and indigenous plantings.

BERTRAND MARCELLY



Biography

Bertrand MARCELLY, internationally known as Eli MARS Sculptor©, is a French artist whose work investigates the conditions through which reality is constructed, transformed and ultimately made perceptible. Bringing together scientific rigor and artistic inquiry, he has developed a sculptural language in which geometry, material, light and spatial reference become instruments for revealing relationships rather than illustrating forms. Trained as a wood science engineer, former university professor and court-appointed expert, he progressively transferred this analytical approach into the field of contemporary art. His works are conceived not as static objects but as perceptual architectures in which matter, geometry, light and the viewer actively participate in the emergence of experience. Founder of BeMyCreation Contemporary Art®, he has developed original fabrication processes combining wood, mirror, lacquer and glass-based materials into seamless sculptural constructions. Presented internationally in museums, galleries and major art fairs across Europe, the USA and the UAE, Eli MARS Sculptor© pursues a research-based practice that invites viewers to reconsider not only what reality is, but how it comes into being through perception.

Artistic Statement

My work investigates the conditions through which reality is constructed, transformed and made perceptible. Geometry is not my subject; it is the conceptual language through which I explore relationships between matter, light, space and the observer. Each work originates from a rigorous constructive process involving geometric transformation, displacement, extrapolation or reflection. Rather than representing phenomena, my sculptures construct perceptual architectures in which the conditions for emergence, transformation and perception become physically experienceable. My practice brings together scientific precision and poetic inquiry. Materials are chosen not only for their physical qualities but for their capacity to activate perception and reveal invisible structures. Each artwork becomes less an object than an experience, where matter, geometry, light and space converge to make a phenomenon emerge through the viewer's own position.

Social/Web Contacts

See more of Bertrand's art at: Instagram @bemycreation_contemporary_art | Facebook EliMarsSculptor | Web www.BeMyCreation.com



"EXTRAPOLATED WORLD — Unique Sculpture" Eli MARS Sculptor© combines lacquered MDF, canvas and light, 38.2in x 38.2in x 4in, 2004, NFS



"HOURGLASS Sculpture — geometric bas-relief" Eli MARS Sculptor© combines
wood, mirror, lacquer and glass, 41.9in x 30.1in x 4.1in, 2003-2019, NFS
A geometric unique sculpture exploring how time emerges through spatial reference. Geometry, mirror and glass construct a perceptual architecture where space becomes the condition for experiencing time rather than representing it.

AMANDA SANTOS



Biography

Amanda Santos is a mixed media artist based in Southern California. She graduated with her MFA in 2025 from Cal State University San Bernardino. Santos utilizes ceramics, glass, and paper fiber in a bright and colorful palette to make a world of imaginary viruses and bacteria. The work is a display of her coping mechanism as she navigates the remnants of the pandemic and new anxieties from our current political upheaval. It is a deliberate act of whimsical resistance against the viruses and political structures that have and continue to hold power. Santos has shown in the greater Los Angeles and San Bernardino Counties: most notably in her MFA thesis exhibition "Adaptive Compulsion" in Fall 2025. She is also an experienced educator and is currently an adjunct professor of ceramics at Chaffey Community College. Santos enjoys her work as an instructor and values the opportunity to pass on her knowledge and help her students cultivate new and meaningful works of art.

Artistic Statement

For years we have lived in "unprecedented times". From the worldwide quarantine in 2020 resulting from the pandemic, to the current US political crisis, the constant barrage of events has been overwhelming and demoralizing. My work is a display of my coping mechanism. I am fascinated with the microscopic and how it mirrors anxiety. Both are imperceptible, catalysts striking seemingly at random with the power to disrupt "normalcy". To adapt, I compulsively create my own imaginary viruses as an attempt to regain control over the invisible. By scaling up the microscopic it becomes demystified, shrinking its power over me. This is not only a meditative practice, but an act of resilience. The work is brightly colored, a conscious decision to choose joy. It is a whimsical resistance against the viruses and policies that try to cage me.

Social/Web Contacts

See more of Amanda's art at: Instagram @i_am_artworks | Web www.i-am-artworks.com



"Viremia 2" Glass, 10in x 10in, 2025, NFS



"Professional Help" Ceramic, glass, 12in x 12in, 2025, NFS
The microscopic mirrors anxiety, disrupting "normalcy". To adapt to chaos, I compulsively create imaginary viruses. Professional Help asks what happenes when you do not have to fight alone.

JOSE TREJO MAYA

NO PHOTO PROVIDED

Biography

He is a remnant of the Nahuatlacah oral tradition a tonalpouhque mexica, a commoner from the lowlands from a time and place that no longer exists. Born in Celaya, Guanajuato, Mexico, where he spent his childhood in the small rural pueblo of Tarimoró and wherefrom he immigrated in 1988. His inspirations include Netzahualcoyotl, Humberto Ak'abal, Ray A. Young Bear, James Welch and Juan Rulfo. Published in various journals/sites in the UK, US, Spain, India, Australia, Argentina, Germany and Venezuela. Pushcart Prize nominee in 2015; awarded Tercer Premio from El Centro Canario Estudios Caribeños – El Atlántico – en el Certamen Internacional de Poesía "La calle que tú me das" 2016; New Rivers Press Many Voices Project Finalist 2018, 2020 Jack Straw Writers Fellow. Mozaik: Ecosystems X 2022 Future Art Awards Group Exhibition Special Mention. Exhibitions in US, Spain, Italy, South Africa, Australia, Korea, Portugal, Ukraine, Germany, and Canada. Public art outdoor sculptures in WA, OR & MA with a visual art contract from FRMD in Dubai, UAE., amongst others. Awarded BitBasel Space: Art for Impact Initiative Griffin-1 lunar lander, NASA's CLPS program [November 2025]. While in ceremony with Chololo medicine men in the Tule River Reservation he dreamt this written prophecy...

Artistic Statement

The present visual art installation proposal is both interactive, multidisciplinary, and kinesthetic audio-visual sculpture and/or mural-mosaic model. It's a multiphase comprehensive exposé on Mesoamerican lore and more specifically on a pre-Columbian notion of time. Here, there would be simultaneous and concurrent proposals that center on concrete poetry. I am interested in this opportunity to let contemporary society at large know that poetry is alive, and that the oral tradition still lives, though it's thought that this ancient culture is dead. In synthesis all artwork prototypes as well as completed commissions are made with the two primary elements: plastic transparency films and UV resistant polycarbonate panels both in panel or cylindrical forms in various acrylic/plexiglass. My work is rooted in the original peoples and/or 1st nations so it's original by default, therefore my visual art speaks for itself. The prototype models are a mirror and/or a mosaic of ideas in hologram or transparent as a pool screen. Within these specifications are a back-projection scheme on plexiglass on façade of walls and motion-sensors for moving LED backlight with solar adaptations. As such the objective is to infuse the city with public art sculptures and installations to create a spark of dialogue and literacy. So that the diversity in the city is heightened and/or it further creates cross-cultural unity. Given the poetry speaks for itself, just like art it's timeless for it offers the audience viewing it as a mirror in hologram so they see themselves in the installations.

Social/Web Contacts

See more of Jose's art at: Web actaonline.org/artist_roster_item/jose-trejo-maya



"Transparencies in Time:" films, 8.5in x 11in x 1in, 2023, $777



"Transparencies in Time:" Sculpture, 5in x 20in x 14in, 2023, $7000

MEGAN EUKER



Biography

Megan Euker is an Italian-American artist, designer, and educator whose work bridges medical advocacy, fine art, and interdisciplinary collaboration. A two-time U.S. Fulbright recipient (Florence, 2008–09; Sicily, 2022–23), Euker's Fulbright project titled "Sangue Tira" ("Blood Pulls") explored the sociopolitical narratives surrounding orphan diseases. Euker holds BFA and MFA degrees from the School of the Art Institute of Chicago (SAIC). Her teaching career spans institutions including SAIC, the University of South Florida, and the Accademia di Belle Arti in Siracusa. Beyond academia, she serves as Vice President for San Rocco Therapeutics and as an agent for author Patrick Girondi. Represented by Linda Warren Projects, Euker has exhibited internationally at venues such as the International Museum of Surgical Science (IMSS). Her solo exhibition, The Cure, highlighted the realities of Sickle Cell Disease and Beta Thalassemia. Euker also presents the Orphan Dream Award to global healthcare leaders and recently became associate producer and actress in the 2026 feature film Resurrection. Her work has been supported by numerous honors, including SAIC Faculty Enrichment Grants and various DCASE and CAAP awards. Through her multifaceted practice, Euker continues to synthesize artistic expression with critical inquiry into global health and human experience.

Artistic Statement

My studio practice is a disciplined meditation: I embrace obsession through repetition. Over the past twenty years I have returned to themes of ritual, healing, the embodiment of loss (and attempts to make something indestructible), anti-fragility, commemoration, the poetics of athletics, and questions of faith and non-faith. Since 2013 I have incorporated 3D digital fabrication into my work. These processes enable deliberate repetition, iterative reprocessing, and a kind of transcendence from the hand to the machine. The approach is evident in The Richard Project — seventeen CNC-routed sculptures of my acquaintance Richard — and in nearly a hundred trophy-sized iterations (96 to date) based on my friend and colleague Patrizio. At the heart of the work is always a story I want to tell, often sparked by a fleeting observation: idiosyncratic gestures of generosity in public (Good Intentions series); moments in the lives of boxers; or an image from a book I edited. These narratives become material investigations of care and endurance. Ultimately, the projects are joined by an ethic of generosity and quiet love — a coach guiding a boxer, a father advocating for a child with a rare disease, a sculpture transformed into an annual award. I make durable forms to honor resilience, care, and the small acts that sustain us.

Social/Web Contacts

See more of Megan's art at: Web www.meganeuker.com



"Installation View, Exhibition: Bodies, Ghosts, and Shadows" Cast and Patinated Bronze and Aluminum, maple, steel, entire installation - 96 sculptures, 35 feet long, 2020, $300000



"Big Richard (Poplar) 3/4 view" Poplar wood, wood dye, and enamel, 46in x 15in x 9in, 2014, NFS

FLAVIA LOVATELLI



Biography

Flavia Lovatelli is a sustainable paper manipulation artist whose elaborate, immersive works transform recycled paper into intricate, dimensional environments. Guided by a deep commitment to material integrity and sustainability, she elevates reclaimed paper into complex compositions that explore texture, structure, light, and shadow. Her practice balances meticulous craftsmanship with conceptual sensitivity, revealing the expressive and transformative potential of a humble, everyday material. Lovatelli's work has been exhibited nationally and internationally. In 2025, her work was selected for the South Carolina Biennial at the 701 Center for Contemporary Art, the Shanghai International Paper Art Biennial in China, the Piccolo Spoleto Festival Art Exhibition in Charleston, and the 36th Annual McNeese National Works on Paper at McNeese State University. She has also participated for two consecutive years in both the Philadelphia Museum of Art Craft Show and the Smithsonian Craft Show, affirming her presence within both contemporary art and fine craft contexts. Through intricate layering and precise manipulation, Lovatelli creates works that are at once delicate and commanding, inviting viewers into immersive spaces shaped entirely from recycled paper.

Artistic Statement

s an artist deeply rooted to sustainability, I draw profound inspiration from the beauty and intricacy of nature—a connection that has been a guiding force throughout my creative journey. My work reflects this bond, incorporating natural materials such as fiber, fabric, wood, and paper, all thoughtfully sourced to honor the environment. Through these materials, I aim to capture the organic, delicate, yet enduring qualities that define the natural world. This connection is particularly evident in my latest pieces, inspired by the breathtaking beauty nature offers.

Social/Web Contacts

See more of Flavia's art at: Instagram @filovatelli | Facebook flovatelli | Web www.Flavia-lovatelli.com



"Anemone XII" recycled manipulated paper, 20in x 24in x 18in, 2026, $1200



"Pampa VII" Mix media recycled paper and willow, 63in x 18in x 12in, 2025, $38000
This sculpture is made with willow branches and paper mâché, and thousands of paper rings that I cut, shaped, and manipulated from white card stock and blue security-print envelopes. I added security envelope seeds and crowned it with thermal paper buds

JESSICA CAPONE



Biography

Jessica Capone (b. 1984, La Spezia, Italy) is a visual artist working primarily with clay. Born on the Ligurian coast to a family of Italian, Mexican, and Native American descent, she has lived and worked in Brooklyn since 2008. She came to clay in 2013, through a live portrait sculpting class she entered having never touched the material, beginning where most arrive after years of training.

Artistic Statement

Most of my work exists in the gap between what an object is and what the real intent of its existence is. I work mostly in porcelain, a material known for being polite and functional. I like forcing it toward something that always looks expected, then gives way to something unanticipated. Pattern is central to my work, it functions as camouflage, training the eye toward its own slow revelation.

Social/Web Contacts

See more of Jessica's art at: Instagram @jessicacaponestudio | Web jessicacapone.com



"Untitled (US flag)" sculpting clay, overglaze, 9in x 13in x 0.5in, 2025, NFS



"Coralia" porcelain, overglaze, 12in x 11in x 8in, 2025, NFS
Coral red porcelain sculpture in the recurring ladies form, surface textured to recall a sea urchin skeleton, with a dense cluster of hand built coiled ruffles gathered where the body divides.

BOB CONGE



Biography

Bob Conge is an American artist whose career in painting and sculpture has spanned several decades. He holds a BFA from RIT School of Art and an MFA from Syracuse University, where he received the prestigious Lewis Comfort Tiffany Grant for painting. Conge has worked as the Director of the J Thomas Gallery in Provincetown and served as an Associate Professor at RIT. His work is internationally recognized and featured in numerous public and university collections across the United States, Europe, Japan, and China, including the Museum of Modern Art in Toyama, Japan, and the Musee de la Publicite in Paris. Conge's extensive body of work is celebrated for its unique, thought-provoking compositions, exploring themes of identity and transformation. His artistic journey continues as he merges various media to create art that resonates globally.

Artistic Statement

In this age of contemporary sculpture that mostly speaks in an abstract language of shapes, color, form, etc. I intend for my work to speak directly to the viewer and enlighten him with a visual punch in the face to the everyday atrocities we commit that go unnoticed by most. To this end I wish to employ common recognizable forms which the viewer takes for granted and assemble them into a uniquely memorable visual statement that will shock them awake and hopefully change behavior of the blind. I do not intend to entertain. Each of my pieces begin with a specific concern for an injustice rampant in society and the inspiration to create an uncomfortable awareness of this in the viewer. The intent of my sculpture is to bring focus to contemporary issues affecting the quality of life in this century and give voice to those who suffer in silence.

Social/Web Contacts

See more of Bob's art at: Instagram @7conge7 | Facebook bob.conge | Web bobconge.com



"War Masquerades As Innocence" Hand cast resin from original sculpt, 4in x 3in x 5.5in, 2025, NFS



"WAR" Hand cast resin from original sculpt, 10.5in x 6in x 6in, 2023, NFS
A repulsive image of WAR created with the death and destruction it is made of.

ROBERT OBIER



Biography

In the last few years, Obier — a trained architect and industrial designer — has earned over 80 awards from international juried competitions, including 28 first-place finishes from prestigious institutions such as The Society of Canadian Artist, The National Art League, and The American Art Awards. His works have been showcased in notable exhibitions across the country, including The Alexandria Museum of Art (Alexandria, LA), The Crocker Museum of Art (Sacramento, CA), The Art League of Hilton Head (Hilton Head, SC), and The Blanc Art Center (New York, NY). To date, his work has been exhibited in 7 prestigious international art shows including Art Miami, The Hampton's Fine Art Fair and The LA Art Show. Obier's work encourages viewers to navigate the space between tradition and transformation, sparking dialogues about science, spirituality, and the future of human identity. Drawing from his extensive background in architecture and industrial design, Robert Obier reimagines humanity's place at the intersection of technology and art. His sculptures embody the art of symbolic storytelling, meticulous craftsmanship and the celebration of human imagination. Obier earned his Architecture degree from Louisiana State University and his Master's Degree in Industrial Design from the prestigious Art Center College of Design in Pasadena, California.

Artistic Statement

STATEMENT - ATLANTIS SERIES Robert Obier's sculptures appear like monolithic anchors. Far more than mere objects; they are 'Architectural Fictions' – architectural narratives that transport the viewer into a world where the future already bears the patina of history. Claudia Mauer Alethea Magazine Atlantis 2.0 - AI Utopia or a Catastrophic Destruction Plato's allegorical dialogues tell of the forgotten utopian city of Atlantis. Said to be a highly technologically advanced empire that was lost to history as the result of a catastrophic event. Was it a volcano, an earthquake, were they overtaken by the sea - or perhaps, could the citizens of this great civilization have been consumed by the recklessness of their own creations and their own technological hubris? Was it Prometheus stealing fire - Pandora opening the box - Adam reaching for the apple - Icarus, consumed by the fire he stole from the Gods? Are we the architects of a 21st Century Atlantis, and are we writing the prologue to our own demise? In every tale of transcendence and fall, we see reflected our eternal struggle to define ourselves against a backdrop of our own invention. As we stand at the threshold of the age of artificial minds we find ourselves haunted by the same primordial question that has echoed through every mythology since consciousness first gazed upon itself: "What does it truly mean to be human?"

Social/Web Contacts

See more of Robert's art at: Instagram @obierstudios | Web www.obierstudios.com



"Atlantis 2.0 -Ghost of the Singularity from the Digital Deep" Mixed Media on Wood and Resin, 44in x 28in x 6.5in, 2025, NFS



"Oracle of the Silicone God" Mixed Media on Wood, 60in x 35in x 6in, 2025, $35000
My exploration of form is rooted in my passion for design, invention and technology. From the artful drawings of Leonardo Di Vinci to the computer generated creations of Industrial Light and Magic, I am inspired by the human imagination.

JOHN AFFOLTER



Biography

At 12 years old, my family moved to Athens Greece. In1960 the family flew to NYC, Paris, and Rome. To pass the time, we would go to the museums. Settling in Athens, I began a 5-year immersion in the ancient world of Greece. At 16 I bought a motorbike and used it, mostly to be cool, but also to make trips all over the mainland visiting the ancient ruins. I had no idea or interest in doing or being an artist, I just wanted to experience the concept of time and the artifacts of it. Formal training in fine art began in 1978 at Cornish College of the Arts, Seattle (BFA) while doing work study with Foster/White Gallery Seattle. While there I was given the opportunity to spend the summer of 1980 living in London England trading work for room and board with the family that owned the "Arcade Gallery" as a gallery assistant. Before showing up at the gallery for the 12 o'clock opening, my routine was to go to the Tate and study their collections, as well as visiting the Victoria and Albert and National gallery. I continued with a (MFA) at City College, NYC 1984. While living in my 4th and Bowery studio, I was able to get into the East Village gallery scene, get a critic review, and have two one man exhibits in the 112 Green Street Gallery and a one person exhibit in Chicago, as well as invited to exhibit a work in Montreal Canada. While living 5 years in NYC, I worked at the Drawing Center, the New Museum. The "Art Scene" was beginning to emerge from conceptual and minimal ideas but their influence around intellectual creative thinking was still going on in SOHO bars and hangouts. My investigations throughout all studio production are focused on three fundamental curiosities. The first is repetition and the different ways it can have a visual effect. The second is texture. I see things physically and constantly look for ways to explore their possibilities. Last is creating visual stories that are artifacts of my time.

Artistic Statement

In 2016 I began a series of both two and three dimensional works that were in response to a social dissonance beginning to capture the media's focus. Being a story teller using a fine arts lens, I began to pay attention. As time went on, the tensions gathering around social ideology and governance kept escalating my studio hummed with keeping up with the some of the more interesting events of Trump's first administration. I called the series," The Democracy Project: Canary". The idea being that Trump was the canary in the coal mine singing his heart out warning everyone of his intentions. Yet like the Sirens of Odysseus, some used wax and others were mesmerized by the songs. Over the years I have collected interesting objects and chose to use them in this series to tell the stories coming from the social unrest being generated by the MAGA movement. From a creative perspective, I wanted to see if I could take an object like a 1907 truck motor hood and decontextualize it by assigning new and different visual referent while telling a story. The same creative question applied to the pencils I had collected when doing art classes in a youth prison. They both told a story about social injustice and current events. A truck hood trying to protect what it shelters and the injustice of George Floyd and the white narrative of history. We are now about half way trough the second term of another Trump administration and it appears that social divide is widening.

Social/Web Contacts

See more of John's art at: Facebook jraffolter | Web affoart.net



"Reliquary (closed)" Antique mettle truck hood, Acrylic, wood, casein, 28in x 46in x 6in, 2021, $15000



"Crossing (front view)" Wood, India ink, pencils, erasers, 6in x 32in x 12in, 2020, $35000
Christian cross penetrated with pencils that contain the words
Lies and Truth secured in a base made of pink pearl erasers.

MANUEL PEREZ



Biography

Manny Perez is a Puerto Rican American artist and art educator working in oil painting, 3D-printed sculpture, and assemblage. His practice, centered on the exhibition "Neither Here Nor There," explores the Third Space of hybrid cultural identity; a reality he lives daily as a Puerto Rican American married to a first generation Korean American, raising two kids who inherit both traditions. Perez's work is grounded in vaiven, the back-and-forth rhythm between the American mainland and Puerto Rico that shaped his childhood summers on the island. The death of his grandmother days after the birth of his son, left a loss that he could not process for over a decade. coming to terms with the loss of connection to the island is what drives his art.

Artistic Statement

Manny Perez is an artist whose practice centers around familial history. As a Puerto Rican American, he situates his practice around investigating what it means to be, 'Ni de aquí, ni de allá': neither from here, nor from there. Drawing on Jorge Duany's research on Puerto Rican diasporic identity, Perez uses painting and sculpture to investigate the 'Third Space,' the middle ground of being in diaspora. This investigation begins with the materials he uses in his practice. He began using oils on his own while at home, so the paint carries a memory of his own journey into becoming a painter. Yet oil paint also carries a significant historical inheritance, one steeped in centuries of a western tradition he was never given. The works pull symbols from Perez's personal identity, creating a maximalist, tender, and chaotic representation of his own myth-making. Throughout this process, he embraces and celebrates this rich, colorful middle ground, not as a disassociated problem or a place of displacement, but as an authentic place he can call his own. While his own history is Puerto Rican and American, the hope is to show viewers that we are all made up of multiple identities. Traditional oil paintings sit next to plastic, 3D-printed masks and more, a conglomeration that represents identity as diverse, historical and everyday. Fueled by these layered identities, the work creates space to talk about the beauty of blended cultures that push against stereotypes.

Social/Web Contacts

See more of Manuel's art at: Instagram @mparts | Web www.manuel-a-perez.com



"Residual Skin 2" PLA and oil paint, 13.5in x 4.5in x 4in, 2026, $800



"Strata Of Self" Mixed Media, 70in x 36in x 23in, 2026, $10000
life-sized, figurative sculpture composed of cardboard and supported by an internal aluminum armature.
The figure's surface is entirely enveloped in reclaimed art materials punctuated by areas of applied crayon wax.
A Puerto Rican Vejigante mask sits on the figures head.

GERARD FURBERSHAW



Biography

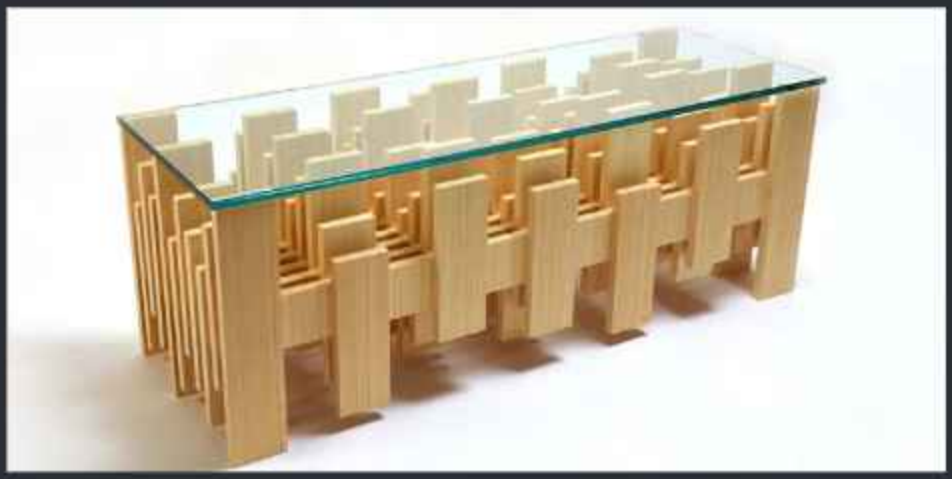
Gerard Furbershaw dedicated the majority of his professional life to Lunar, a design firm he co-founded in 1984. Over the thirty years he co-led the firm, it won over three hundred design awards. Its work was featured in over twenty museum exhibitions, including the New York Museum of Modern Art and Cooper-Hewitt National Design Museum. After Lunar's acquisition, he launched Furbershaworks to pursue his passion for art furniture. Throughout his industrial design career, his work was prominently featured in various product design books, articles, and annual design competitions. Notably, the University of Southern California School of Architecture honored him as its 2012 Distinguished Alumnus. His art furniture work has been displayed in a number of museums including the de Young Museum, San Jose Museum of Art, and Triton Museum as well as the Montalvo Arts Center's The Art and Architecture of Maybe Exhibition, and the San Francisco Art Fair. He holds Bachelor's Degrees in Architecture from the University of Southern California and Industrial Design from San Jose State University.

Artistic Statement

In the industrial design world, beauty is an important attribute of a design solution but not a primary driver. In order to fully express his aesthetic voice, Gerard Furbershaw transformed himself from industrial designer to artist. His work's initial inspiration came from Marc Newson's Lockheed Lounge, a biomorphic chaise. It led him to realize that a furniture piece could serve principally as a visual statement. Furbershaw's art furniture is a vehicle for exploring repetition, mass and void, and perception. He seeks to elevate plywood from a pedestrian material to one that reveals its unique visual language. His process combines digital precision with the seemingly disparate skill of hand craftsmanship. A central theme in his work is the relationship between the perception of form and what actually exists. Through the layering of plywood parts, he creates pieces that appear solid yet are about half empty space. He strives to challenge assumptions about weight and structure, inviting viewers to look beyond first impressions. Negative space is as important as material, and much of the visual tension in his work arises from their interaction. Materiality also plays a critical role in his pieces. His recent pieces have been made of bamboo plywood. The transverse longitudinal laminated construction of the bamboo plywood he employs reveals striking contrasting face and edge grain patterns. The bamboo plywood becomes an integral design element, emphasizing linearity and verticality throughout each piece. Pieces originate as computer generated geometrical models. Parts are cut exactly from that geometry using a computer numerically controlled router. The machined parts are then individually sanded, finished, and assembled by hand. This combination of digital technology followed by manual finishing enables the precise machine definition of form while still allowing each piece to be imbued with time-honored craftsmanship.

Social/Web Contacts

See more of Gerard's art at: Instagram @furbershaworks | Facebook furbershaworks | Web www.furbershaworks.com



"Entropy Coffee Table" Wood and glass, 17in x 45.6in x 16in, 2026, $4000



"Hover Too Bench" Wood and glass, 17.5in x 47.5in x 17.25in, 2025, $3500
The Hover Too Bench investigates the illusion of levitational suspension. By providing structural support through diagonal braces, the seating surface appears to float above the bench's legs. The layered assemblage of elements creates a form that appears solid but is half void.

EKATERINA PAVLOVIC

NO PHOTO PROVIDED

Biography

Ekaterina Lukasheva is a paper artist whose work bridges mathematics and sculpture. Born in Moscow, Russia, she developed an early fascination with architecture, art, and mathematical puzzles. She later earned an MSc in mathematics and computer science and a PhD in mathematics, forming a foundation that allows her to approach origami intuitively through geometry. In addition to her artistic practice, she is the author of five books on modular origami and origami tessellations. Guided by her motto, "Create new shapes instead of reusing well-known ones," she continuously explores the topology and limits of paper as a sculptural medium.

Artistic Statement

My work explores the intersection of mathematics and beauty through folded paper. Using principles of geometry, symmetry, and curved surfaces, I transform flat sheets into complex three-dimensional tessellations. Each piece is both an artwork and an invisible engineering structure, designed so it can always return to its original flat form. I am driven by a desire to discover new geometries rather than repeat familiar ones, using paper as a medium to investigate what is possible within the constraints of a single sheet.

Social/Web Contacts

See more of Ekaterina's art at: Instagram @ekaterina.lukasheva | Facebook kusudamame | Web kusudama.me



"Expansion of the Universe" Paper, acrylic, spray paint, 50cm x 50cm x 6cm, 2024, $942



"Organised chaos" paper, acrylic, spray paint, 50cm x 50cm x 6cm, 2026, $800
"Folded from a single, uncut sheet of paper, this tessellation appears as a chaos of swirls at first glance. Look closer, though, and the chaos resolves into strict geometric order — every swirl locked into precise relationships with its neighbors, dictated by the underlying geometry.

KHACHATUR BALBABYAN



Biography

Khachatur Balbabyan is an Armenian-American multidisciplinary artist, sculptor, painter, and poet. Born and raised in Yerevan, Armenia, he studied at a specialized fine arts school for children before attending the University of Architecture and Construction in Yerevan. After immigrating to the United States in 2000, Balbabyan continued developing his artistic practice while building a career as a master craftsman. His artistic journey evolved from drawing and painting to the creation of symbolic contemporary sculptures that combine naturally formed materials including driftwood, stone, minerals, and metal with handcrafted elements. Balbabyan has produced numerous ink drawings, pencil works, oil paintings, and sculptural compositions throughout his artistic career. His current sculptural language emerged through decades of artistic exploration and reflects his commitment to symbolism, craftsmanship, and meaning. He later pursued studies at Sotheby's Institute of Art and New York University, completing coursework in art appraisal and further expanding his understanding of art history and connoisseurship. His work explores themes of resilience, memory, conflict, transformation, freedom, and the human spirit. Guided by the principles of Uniqueness, Beauty, Precision, and Meaning, Balbabyan creates works that encourage contemplation and personal interpretation. He currently lives and works in New Jersey.

Artistic Statement

My work is founded on a dialogue between nature's creation and human imagination. I create sculptural collages by discovering naturally shaped elements as driftwood, stone, minerals, fossils... and precisely marrying them with human-created forms, metals, glass, antique objects and other materials. I do not seek to overpower what nature has already created. My role is to recognize its possibilities and, through imagination, craftsmanship and creative intervention, bring seemingly unrelated elements into a new and harmonious existence. My process is slow and deeply connected to discovery. I often develop several sculptures simultaneously, sometimes over months or years, while searching for the exact element that belongs within each work. A naturally formed piece discovered unexpectedly, or an object created by human hands, may suddenly become the missing component of a sculpture that has been waiting. This process transforms my everyday life into a continuous search. Elements originating in different places, times and circumstances are brought together with precision until their differences disappear and they seem as though they were always intended to coexist. Through these unions, I explore memory, conflict, freedom, resilience, transformation and renewal. My sculptures exist between the natural and the human-made, the recognizable and the symbolic, the past and the future. I see the artist as a bridge between the visible and invisible recognizing what nature has begun and allowing human imagination to continue the conversation. Time divides, distance separates, imagination unites.

Social/Web Contacts

See more of Khachatur's art at: Instagram @khachaturbalbabyan | Facebook XBalbabyan | Web balbabyan.com



"Unconquered Heart" Petrified Wood, Brass, Collection of Spearheads, Driftwood,, 16in x 12in x 12in, 2022, NFS



"The Fire of Freedom" Onyx, Copper, Driftwood, Gold leaf, 13in x 9.5in x 7in, 2023, NFS
The Fire of Freedom rises from a fractured foundation, transforming struggle into light. Emerging from chaos, the flame symbolizes resilience, renewal, and the enduring human pursuit of freedom, illuminating a path beyond conflict and toward hope.

AUTUMN SAVAGE



Biography

Autumn Savage is an Oklahoma-based artist and curator whose work explores perception, value, and the relationships between ordinary objects and human experience. Drawing on backgrounds in psychology, design and marketing, Savage is interested in how attention shapes the way we assign meaning and value. Savage has exhibited in numerous juried and invitational exhibitions throughout Oklahoma, the surrounding region and as far as New York City. She has served as guest curator, developing exhibitions that bring diverse artistic voices into conversation. Through both her artwork and curatorial practice, she creates opportunities for viewers to pause, look again, and discover value in what might otherwise go unnoticed.

Artistic Statement

My art is rooted in the idea that seeing differently is the beginning of understanding others, yourself, and the world around us. I am interested in how attention can restore our awareness of value. Using ordinary objects, shell, preserved moss, mosaic, and reclaimed materials, I create work so one can reconsider what they may have otherwise overlooked. Rather than restoring objects to what they once were, I preserve traces of their histories while placing them in unexpected relationships that suggest new possibilities. Across my practice, I'm interested in helping people see familiar things differently. Whether overlooked materials, new contexts, or unexpected combinations, my assemblages encourage curiosity rather than conclusion. I believe transformation doesn't begin by changing the world around us. It begins by seeing it differently.

Social/Web Contacts

See more of Autumn's art at: Instagram @autumnsavageart | Facebook autumnsavageart | Web www.autumnsavage.com



"1A Under Siege" Assemblage: microphone and nine inch nails, 19in x 12in x 12in, 2026, NFS



"Re-emerging Panoplia" Assemblage: Jewelry Mosaic, 24in x 21in x 10in, 2026, NFS
A symbol of life's contributions. Its revealed surface areas symbolize past wounds and ongoing struggles, while its restoration of fine jewelry reflects a living faith: one continually strengthened, refined, and renewed.

WILLIAM PAYNE



Biography

Will Payne is an artist based in rural Florida where he draws from the blue collar and agricultural roots of his community. His background and training in Welding, Fabrication and repair have evolved into a creative practice focused on finesse, form and craftsmanship, building metal sculptures inspired by nature, history and southern culture.

Artistic Statement

In a world that seems to have forgotten the power and purpose of art, I believe its presence is more important now, than ever. I came to art later in life, but in answering the need to create, I found a sense of purpose I had long been searching for. I believe the impulse to create exists in all of us. For me, it has become a way of making Art with presence, pursuing beauty through craft, and leaving something meaningful in the world.

Social/Web Contacts

See more of William's art at: Instagram @petal_steel_art | Facebook Petal Steel Art | Web Petalsteelart.com



"Dreamcatcher" Metal, 110in x 50in x 36in, 2026, $18000



"A New Dance" Stainless Steel, 72in x 52in x 48in, 2026, NFS
A New Dance is a large scale stainless steel sculpture depicting a Sand Hill Crane standing atop a stump dancing in a ballet pose.

BARBARA FUGAZZOTTO



Biography

There was a teacher shortage in Michigan in 1968 when I graduated from college. My sociology major/art minor went on hold when I responded to the need for an art teacher. I was hired even without a teaching certificate, the day before school started. So began my 25 year career as an art teacher. At the beginning I improvised and invented lessons and learned skills and techniques to supplement what I already intuitively knew. Sometimes a class project inspired a more complex interpretation to pursue in my own work, which I continued alongside the teaching. During those years, I traveled extensively world wide. I shared my knowledge and experiences about artists and artisans with my students. Since retiring in1993 and moving to Florida, I have been exploring new opportunities with art associations in my area, including acceptance into local, national, and international gallery shows. Making art continues to teach me and brings me JOY.

Artistic Statement

I transform fragments into three-dimensional sculptures and vessels. By assembling and layering materials such as paper, fabric, canvas, found objects and natural elements, I construct a unique armature to build upon. Mixed media, paint, and collage materials embellish the surface. I am influenced by the colors of the natural landscape of the American West and by artifacts of ancient cultures. If viewers draw closer, they will discover their own meanings and emotional relationship within the composition through colors, textures, patterns, and the form itself.

Social/Web Contacts

See more of Barbara's art at: Instagram @Barbara Fugazzotto | Facebook Barbara Fugazzotto | Web Fugazzotto.art



"Zegris" Mixed media on Palm husk, 16in x 8in x 6in, 2016, $225



"Empires and Emperors" Mixed Media, 18in x 16in x 16in, 2021, $1200
Ancient figures, conquerors, rivals, and emperors gather here. Turning the globe, you can contemplate their influence that reaches into far corners of the world throughout the centuries.

DAVID SKORA



Biography

I grew up in southwestern Michigan in a small town on the shores of Lake Michigan. In 1980, I graduated from Western Michigan State University with a Bachelor of Science degree in Graphic Design. After college, I moved to Chicago and worked as a graphic designer and a fine artist. In the mid-1980s, I accepted a position as a graphic designer on the East Coast and moved to Connecticut. I worked as a graphic designer and a fine artist for a couple of years in Connecticut before moving to New York City. In 1987, I attended graduate school at the School of Visual Arts in Manhattan and received a Master of Fine Arts degree in 1989. In early 2000, I learned to weld and began creating fabricated welded sculptures, which I continue to create to the present. Currently, I live with my family in the Northwest Hills of Connecticut, where I paint, sculpt, and design. When not working in my studio, I am a full-time Professor of Art and Design at Western Connecticut State University. My artwork has been shown extensively and can be found in many public and private collections throughout the United States.

Artistic Statement

My sculptures explore the relationship between form, color, and space. Influenced by Modernist sculpture, architecture, graphic design, and the visual rhythms found in both the natural and industrial worlds, I approach sculpture as a form of three-dimensional design. Every line, plane, curve, and color is carefully considered to create compositions that are dynamic from every angle and responsive to the surrounding environment. Working primarily in welded steel, I fabricate and assemble each piece by hand, often incorporating reclaimed materials that carry their own history. Through welding, grinding, shaping, and the application of bold color, I transform industrial materials into expressive forms that suggest energy, movement, and possibility. My background in graphic design continues to influence my work, informing my use of geometry, proportion, balance, and visual clarity. A recurring theme throughout my sculptures is the tension between balance and imbalance. I am interested in creating forms that appear to exist in a suspended moment—an instant before motion shifts or gravity takes hold. This visual uncertainty invites viewers to question what they see and to experience the work as something that is constantly changing as they move around it. Rather than offering a single narrative, I want my sculptures to encourage curiosity, contemplation, and discovery. I hope viewers become active participants, finding their own meanings through observation and personal experience. As perspectives change, new relationships between forms, colors, and negative space emerge, making each encounter unique. Ultimately, my goal is to create sculptures that foster a lasting dialogue between the artwork, its environment, and the people who engage with it—works that inspire wonder, invite reflection, and celebrate the expressive potential of form in space.

Social/Web Contacts

See more of David's art at: Instagram @david.skora.79 | Facebook david skora | Web davidskora.com



"Nexus Double Orb" Welded Fabricated Polychromed Steel, 82in x 54in x 54in, 2022, $14000



"Three Spheres" Welded Fabricated Polychromed Steel, 101in x 48in x 18in, 2024, $20000

LYNDEN CLINE



Biography

Focused primarily on sculpture, I have been featured in many solo and group exhibitions in cities including Washington DC, New York, Boston, Philadelphia, Chicago and Los Angeles. I have been making art for the past 20 years after leaving a marketing career where I developed strategies, directed market research, and created and produced promotional programs for Fortune 100 companies (such as Procter & Gamble and Honda.) I taught at the Corcoran College of Art & Design in Washington D.C. At the request of the Chair of the Sculpture Department, I designed a course to expose undergraduate and continuing education students to thought processes and techniques for communicating personal experiences and concerns through the execution of individual projects. Active in art and community associations, I was invited to join the board of Washington (D.C.) Sculptors Group, a non-profit organization with over 370 members founded in 1984 to promote awareness and an understanding of sculpture. I was quickly elected to President where I directed a 12-member board and won the Mayor's Award for Excellence in Service to the Arts.

Artistic Statement

According to The Washington Post "... Cline's surreal sculptures are a combination of Alice in Wonderland and Franz Kafka" I create narrative sculptures which center around issues of personal identity and family. Having a complicated history, it is difficult to assign specific meaning. Working with emotional material pre-dating even my own birth, I submerge myself in the painful feeling. As the iconic Louise Bourgeois put it, "Every day you have to abandon your past or accept it, and then if you cannot accept it you become a sculptor." It is difficult to say what each piece means, nor each element. I try to just move steadily forward. I typically do no sketching, no concept work. Using a torch I start making an element, not knowing why or what I will do with it. A chair. A tree. A circular shape which I begin to see as a link and then a chain. I believe in forces outside myself. I am overwhelmed by the process, as I am overwhelmed by the reaction people have to my work. I was especially moved by a review in SCULPTURE Magazine which referred to my work as "metaphors for Lynden's emotional history" and went on: "The work in this solo show bares Cline's feelings but it is not sentimental; instead it is poetic and evocative, leaving much to the viewer's imagination. These are haunting works that one remembers long after visiting." Most of my pieces border on monochromatic: the natural color of steel; copper sheet with a patina that darkens it to dark blue/gray stormy sky; walnut stained to a dark warm brown. It's steel that speaks to me the loudest. Years ago, I was mystified by metal. Drawn to it, but sure that I could never have what it takes to work in it. But I felt its energy, its sureness and its depth. I now find joy in the process of manipulating steel. I love the noise, the heat, the sparks, the challenge. The physical act of translating feelings into structure is a valuable part of my process. It takes strength from me and gives me strength in return.

Social/Web Contacts

See more of Lynden's art at: Instagram @lyndencli | Facebook lyndenclinefineart | Web LyndenCline.com



"Bound" hand-forged steel rod, ebonized walnut, 2.5ft x 22ft x 12ft, 2019, NFS





"Several months before you were born, I married a man who wasn't your father"
steel, electric light, 64in x 24in x 24in, 2002, NFS

JULIE KELLY



Biography

Julie Kelly artist specializing in 3 D mixed media.. Self taught in this art form, which I have been n creating since 2016. Each miniature made is one of a kind, showing everyday life in all genres.

Artistic Statement

Enclosed is one of my mixed media diorama made in 1:12 scale. This scene showing a trophy room, the pride and joy of a hunter.

Social/Web Contacts

See more of Julie's art at: Email julkelly56@gmail.com



Detail from "Kill Room" Mixed media, 14in x 14in x 14in, 2026, $5000



"Kill Room" Mixed media, 14in x 14in x 14in, 2026, $5000
The Kill Room shows a hunter in his trophy gallery.

LIAM DALY



Biography

Liam Daly is a multimedia sculptor who lives and works in Santa Fe, New Mexico. His work creates a dialogue between object, display, and viewer by drawing on material, object, and psychological motifs. Daly was born and raised in New York City and moved to New Mexico when he was eight years old. He often draws inspiration from the ways in which he lived his life and understood the world around him in the city versus how those understandings shifted after moving to New Mexico during his formative years. These contrasting experiences of understanding play a prominent role in how Daly creates and displays objects in his artistic practice. Daly spent most of his early years roaming the halls of the natural history museum where he learned most of what he knew about the world outside of New York by studying and contemplating the objects there. After Moving to New Mexico he would spend hours exploring the landscape finding his own fossils and specimens to study and treasure. Moving to New Mexico was also the start of his artistic career. Daly was inspired at a young age by his grandmother's work in clay and developed a passion for both the creation of ceramic objects and later, the scientific and alchemical nature of the material while completing his undergraduate degree at The School of the Art Institute of Chicago. While there, his practice expanded to include broader sculptural material explorations, but clay and glaze chemistry remains a vital source of inspiration for his artistic process. His experience in metal and wood fabrication is at the core of his displays for the objects he creates. Most known for his work in large-scale fabricated steel sculpture, Daly's work has occupied numerous spaces, including Sustain Gallery and The Back of the Yards Gallery in Chicago.

Artistic Statement

My current body of work explores belief as something that moves through religious, scientific, architectural, and infrastructural systems and what remains when those systems stop carrying certainty. I grew up between contrasting belief structures. One of my grandfathers was an archaeologist and scientist, the other is a devout Catholic. When my family moved when I was still young, our religious practice ended quietly and without confrontation. Our belief did not collapse through critique. It simply stopped and that unresolved absence became formative for me. These objects operate through three distinct systems. Devotional iconography, archaeological evidence, and contemporary signal systems juxtapose each other to create tension without explicit critique. I use found objects as excavated material. The ceramic process functions as a threshold between the ephemeral and the permanent, echoing how experience becomes fixed as memory. Neon does not interpret or explain. It hums, bleeds light, and activates space. I am interested in vertical declarations inserted into terrain. Crosses, telephone poles, billboards, pedestals and museum labels assert meaning on top of environments and memory although many of the systems they reference no longer function. Insulators no longer insulate, they become structural. Ceramics fuse. Space becomes an artifact.

Social/Web Contacts

See more of Liam's art at: Instagram @Liam___daly | Web Liamdalysculpture.com



"Found Object" Mixed Media Sculpture, 68in x 48in x 22in, 2025, $8500



"I Found Jesus at Goodwill for $13.95" Mixed Media Sculpture, 73in x 40in x 38in, 2026, $9000
A thrifted devotional figure is reframed through neon and domestic display. The tiled pedestal and painted wooden base evoke the home, where everyday objects become vessels for memory, belief, and ritual, blurring the boundaries between the sacred and the ordinary.

DAVID MADACSI



Biography

David Madacsi is an American visual artist whose creative practice bridges the sciences and the arts. A longtime resident of Mystic, Connecticut, he now lives and maintains his studio practice in Middle Haddam, CT. His professional life began in the physical sciences. Madacsi served as a professor of physics (now emeritus) at the University of Connecticut, where his research focused on light, crystal spectroscopy, and solar energy conversion. This deep exploration of the physical world subtly informs his contemporary studio practice, which is often shaped by considerations of light, time, and entropic effects. Within his three-dimensional work, Madacsi has developed a unique form of minimalist found-object assemblage he terms "visual haiku." Sparing in execution, these metaphoric, surrealistic, and occasionally humorous sculptural works rely on precise physical composition and essential titles to complete their narrative arcs. Deeply invested in the regional arts ecosystem, Madacsi co-founded the Alexey von Schlippe Gallery of Art at UConn's Avery Point Campus, serving as its founding board chairman and associate curator for 25 years. Madacsi is an elected artist member and former board president (2017–2020) of the Mystic Museum of Art, an elected member of the Connecticut Academy of Fine Arts and the New England Sculptors Association, and a fellow of the I-Park Artists' Enclave. Madacsi has participated in numerous international artist residencies and workshops, including the Cill Rialaig Project in County Kerry, Ireland. His award-winning assemblages have been widely exhibited at prestigious regional institutions, including the Newport Art Museum, Ogunquit Museum, Mattatuck Museum, and Florence Griswold Museum.

Artistic Statement

My approach to found object assemblage is deliberately sparing in the use of objects, similar to the haiku poet's limited use of words, syllables, and lines. I strive to create work that's visually evocative while using a minimum number of physical elements. This constraint requires an extended, patient studio process. Elements are often collected over years, living in corners of the studio until they're brought together for spontaneous visual conversation. Manipulating positive and negative spaces in three dimensions, I iteratively introduce objects to one another, allowing them to determine the direction of dialogue. It's an unpredictable form of play, a reductive process in which most elements are eventually discarded, and a level of visual eloquence emerges. From my earliest such efforts, I found that titles are not just important, they're essential to grounding the imagery of each work. Dealing with themes of nature, time, and human existence, each piece exists in limbo until that essential title is added, forming the conclusive "third line" of what I call a "visual haiku." The title doesn't just describe the work, it completes the work. For the gallery viewer, a "haiku moment" of insight occurs once the title has been read and fully integrated with an otherwise incomplete assemblage of physical objects.

Social/Web Contacts

See more of David's art at: Web davidmadacsi.com and madacsivisualhaiku.com



"Nesting Place" Found Object Assemblage, 45in x 36in x 12in, 2024, $12000



"Timeless" Found Object Assemblage, 85in x 15in x 13in, 2020, $13000
Visual Haiku

JOE SACKETT



Biography

I'm a New Mexican artist specializing in sculptures and fabrications. Raised in Santa Fe, educated at the University of New Mexico, burqueño for many, many years now – New Mexico is a place I love, and a place that's greatly influenced my view of the world. What I make comes, at least in part, from my locale. My inspiration also comes from our world – the physical, emotional, political, esthetic realities of our times. I've been around tools and tool-users most of my life; as a young person, I learned a lot about creativity by watching craftsmen and tinkerers invent solutions to problems. That's a reasonable description of what making art means to me. For a good while I worked with wood, struggling to learn how to be a furniture-maker in that demanding medium. I got the idea, eventually, but I never fell in love. Fortunately, I discovered the wondrous flexibility and adaptability of steel as a medium of artistic expression. Infinitely forgiving, steel lends itself to improvisation. I like that. My work is hard to characterize. I don't like to make the same thing twice, but there are recognizable themes. I've created sculptural works for numerous municipal and university outdoor sculpture exhibitions, and I also make smaller pieces suitable for indoor exhibitions. My work is in private and municipal collections.

Artistic Statement

My artistic statement is **not**. Not a statement, I mean. It's a question, or a series of them. Such as, who's an artist? Or, to just bite the big bullet: **What *is* art?** A business? An illusion? Plaything of the rich? A form of religion? Sure. The late Fritz Scholder, who was a bigshot in the Santa Fe art world for years, once said in a documentary film that "fine art is the greatest scam of them all." True? What's claimed to be art can be pretentious, preposterous, boring, and so on and so forth. It can also be heartbreaking, inspiring, enraging, and/or as many other emotional adjectives as one cares to muster. For the past twenty-five years or so, I've tried to make objects that have meaning, for me and for others who care to look. I lot of what I've made – maybe most of it – is mediocre. But sometimes I hit the mark. Art doesn't lead. It can't change anything; it follows, it comments. But it can bite. Some of what I've made does that. **It bites.** It means something. It proves I was here.

Social/Web Contacts

See more of Joe's art at: Web www.JoeForrestSackett.com



"Milonga" painted steel, 84in x 32in x 12in, 2015, $0



"Dude Ascending" painted steel, 132in x 54in x 54in, 2016, NFS

ED HADDAWAY



Biography

Ed Haddaway is an American sculptor and artist known for imaginative, whimsical works in steel, including public sculptures, gallery pieces, prints, videos, and writing. Born in Fort Worth, Texas, in 1950, he moved to New Mexico in 1970, where he developed the artistic vision that has guided his career. Haddaway earned an Associate of Arts degree from Del Mar College in Corpus Christi, Texas, in 1970 and a Bachelor of Fine Arts degree from the University of New Mexico in 1972. He later pursued graduate studies at North Texas State University and the University of New Mexico. Drawing inspiration from childhood memories, dreams, fantasy, and play, Haddaway has created a distinctive body of work that blends humor, mystery, and expressive movement. His sculptures can be inspired by nature-based forms as well as by portals or other human structures and range from intimate works to large-scale public installations. His work has been exhibited in museums and galleries across the United States, including the Albuquerque Museum, Museum of the Southwest in Midland, Texas, Loveland Museum in Colorado, and Palm Springs Art Museum. A major focus of his career has been public art, with commissions and permanent installations in New Mexico, Colorado, California, Connecticut, Florida, and other locations. Throughout his career, Haddaway has received grants, awards, and commissions from arts organizations and public art programs. Celebrated for their accessibility and sense of wonder, his sculptures invite viewers into worlds shaped by imagination, memory, and storytelling. Through decades of creative exploration, Ed Haddaway has established himself as a prominent New Mexico sculptor whose work celebrates joy, mystery, and the enduring power of imagination.

Artistic Statement

"Every child is an artist. The problem is how to remain an artist once he grows up." ~Picasso As I have been "making things" from a very young age, I have taken this quote seriously and devoted my life in pursuit of this objective. As a child, I had a lot of imagination and, and I dreamed a lot. I still do. An avowed introvert who has had a profound hearing impairment since birth, I retreated into three obsessions: art, introspection, and exploring my dreams. This coalesced into my subject matter for small and large sculptures, both for private and public display, as I invite others to experience a reminiscence of their own childhood dreams and playful imagination. At the University of New Mexico, I earned a BFA with an emphasis on sculpture. Since that time, I have been fortunate to have a career as an artist. Early in my career, I decided that I wanted to be a public sculptor. I had grown more accustomed to working at a monumental scale and realized the importance of an audience for my work. I have continued to make large-scale works and have a number of public works around the country. My work has always included figures and symbols that touch on the universality of dreams and childhood memories. This is often my inspiration—to share in the stories that come from dreams that seem illusive, fanciful, whimsical, ominous, and symbolic, but are universal in feeling. Through the medium of painted steel sculpture, my dreams, stories, and imagination move through the work. I hope that others will find connection with these expressions of joy and mystery, being familiar in the shared sense of this almost knowing. I continue to make sculptures with public exhibits in mind. I believe in the transformative power of public art, and I aim to create sculptures that engage viewers on both aesthetic and emotional levels, inspiring a sense of wonder, provoking introspection, and igniting imagination.

Social/Web Contacts

See more of Ed's art at: Instagram @edhaddaway | Facebook edhaddaway | Web www.edhaddaway.com



"Summer Talk: Introverts Fable" painted / raw steel, 10ft x 4ft x 3ft, 1990, $35000



"From the House Where the Would-Be Shadow Lives" Painted steel, 25ft x 7ft x 9ft, 2014, $95000

JIM MARIS



Biography

Born to a multigenerational military family (father) and a newspaper family (mother). Years of extensive travel and subsequent relocations. Scattered formal education while attending different colleges and universities. No degree to date. A host of unrelated day jobs and somehow only once being fired. Regular solo and group shows in three different time zones that continue to this day. A few museum acquisitions. Married with offspring and pets. Full time studio practice in the industrial district of Seattle.

Artistic Statement

For me and my works, art is a vehicle that transports two passengers. One is symbolism and the other aesthetics.

Social/Web Contacts

See more of Jim's art at: Instagram @theartofjimmaris



"Artemus" Found mixed media and medium, 7in x 11in x 9in, 2026, NFS



"Spray" Found mixed media and medium, 5in x 15in x 7in, 2023, $200

JOHN ODUM



Biography

John Odum is a visual artist and art educator whose work explores the intersection of structure, transformation, and human intention through relief sculpture, sculptural assemblage, and folded paper. Based in Champaign, Illinois, Odum holds both a Bachelor of Arts and a Master of Arts in Art Education from the University of Illinois at Urbana-Champaign. His studio practice is rooted in a deep respect for materials, particularly wood and paper, which he manipulates through processes of cutting, folding, layering, assembling, and reconstruction. His work balances geometric precision with intuition and improvisation, often transforming familiar materials into forms that feel architectural, enigmatic, and newly imagined. Across his practice, Odum is interested in how objects and materials can be altered, reorganized, and given new identities. His sculptures often explore the tension between order and disruption, structure and uncertainty, inviting viewers to consider transformation as both a physical and personal process. Alongside his studio practice, Odum is a dedicated art educator. He was named the 2021 Illinois Art Education Association's Elementary Art Educator of the Year. His dual roles as artist and educator are connected by a shared belief in curiosity, experimentation, and the value of making as a way of understanding the world.

Artistic Statement

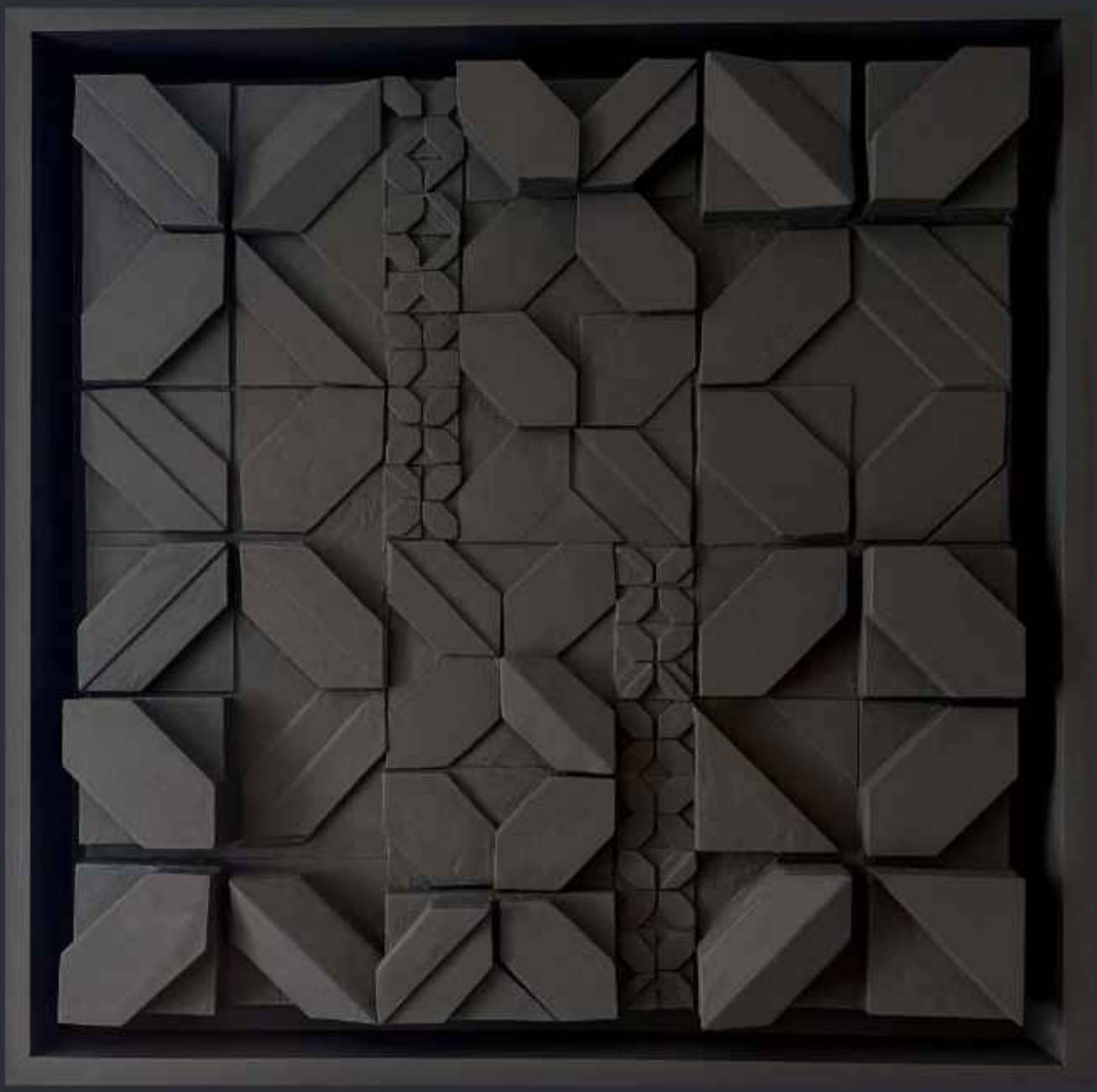
My work is a form of reconstruction, both materially and personally. After ending my marriage and coming out as gay, I had to rebuild not only my circumstances but also my sense of self. That process of taking things apart and reassembling them in new ways parallels what I do in the studio. Each sculpture becomes a record of persistence, reshaping what already exists into something new and unexpected. Paper and reclaimed wood drive my process. Though far removed from their natural origins, both retain a history of use. We use paper to record ideas and wood to construct our environments; I remove them from those utilitarian roles to explore new identities and ways for them to exist. By painting wood monochromatically, I mask much of its recognizable history. The old life of the object recedes, leaving something altered but still familiar. I work through experimentation, intuition, and persistence rather than toward a fixed outcome. I disassemble, cut, fold, layer, and rebuild, allowing ideas to emerge through transformation. This three-dimensional collage process is where discovery happens: through patience, problem-solving, and continual adjustment. My sculptures often suggest architecture, machinery, or remnants of an imagined civilization. They may feel organic or mechanical, precise or improvised. I think of them as artifacts from another place or time, inviting viewers to construct meaning from fragments. I want the work to create wonder, curiosity, and a degree of disorientation. I hope viewers question how a piece was made, what it once was, and what it has become. For me, these sculptures are evidence of transformation—quiet but insistent records of persistence, adaptation, and the possibility of renewal.

Social/Web Contacts

See more of John's art at: Instagram @john_odum_art | Facebook John Odum Art | Web www.johnodumart.com



"passenger #5" paint on wood, 13in x 12in x 6.5in, 2026, $600



"rebuilt shadow" paint on wood, 27.5in x 27.5in x 4.5in, 2025, $1950
Rebuilt shadow is a deeply personal piece about reconstruction after rupture. Its fractured geometric forms have been gathered into a new order, reflecting my own experience of rebuilding a life and identity after profound change. What was broken apart is not restored to what it was, but reassembled

DUSTIN HART



Biography

I grew up in the rugged mountains of Colorado, where the landscape demanded attention—its scale, weather, and quiet strength teaching me early on that space is never empty. It holds memory. It shapes perception. And it invites you to slow down enough to notice what's already there. As an artist, I create megalithic works that transform space through a carefully chosen blend of materials—glass, stone, ceramic, wood, metal, and light. Each medium is selected for its inherent qualities and for what it can do to the environment around it. My process is both intuitive and exacting: I work with the precision of structure while leaving room for chance, allowing the material to lead me toward what it wants to become. What began as a fascination with form grew into an exploration of sacred space—both physical and metaphorical. I make site-responsive sculptures and objects that don't just occupy a place; they change it. They invite reflection, presence, and connection, offering moments of stillness within the complexity of contemporary life. For me, art is not a passive object. It's an encounter—something you approach, stand in, and feel. Its physical presence is inseparable from its meaning, and it continues to speak through an active dialogue between the work and the viewer. Through reverence for material and attention to space, light, and presence, my practice aims to challenge—gently but firmly—an ever-changing, fast-paced world to make room for stillness.

Artistic Statement

I work with a mixture of glass, stone, ceramic, wood, metal, and light. Each material is chosen for inherent qualities and its ability to transform space. My process is intuitive and exacting. It balances control and chance, structure and fluidity, to reveal the essence within the material. My work is an exploration of sacred space – both physical and metaphorical. I create site-responsive sculptures and objects that invite reflection, presence, and connection, offering moments of stillness within the complexity of contemporary life. Through a contemplative process and reverence for material, my work explores the intersection of space, light, and presence. My art challenges to invite stillness and connection in an ever-changing, fast-paced world. Art is not a passive object, but an encounter. It can be approached and studied. Its physical presence is inseparable from its meaning: art exists in the world and changes the way we perceive the world. It is an active dialogue between object and viewer.

Social/Web Contacts

See more of Dustin's art at: Web dustinhart-artist.com



"The Mountain" Wood and resin, 15in x 32in x 6in, 2026, $10000



"Lotus" Glass, wood, stainless steel, pvc, 34in x 38in x 14in, 2026, $5000
Glass, Burnt wood, stainless steel and pvc, this sculpture represents the sacred.

JOSEPH WONG

NO PHOTO PROVIDED

Biography

Arts training started at home with private tutors My parents are amateur artists through in pencil figurative and in Chinese painting. Arts training at home also started with wood board craving, and on woodwork by my British guardian (Donald Gill was a dedicated old musical instrument builder and Metrological Office pioneer in computation), following training at woodwork workshop through the Leighton Park School (Berks) years. I have never given up my arts even at the chaotic time of grant writing (15% success rate), teaching several hundred student classes, training the impossible non-English speaking student to write a full thesis. I am a ScienceArtist, connecting science with arts, Whirling in Waters https://www.openscience.fr/ScienceArt-Commune-1-Whirling-with-Waters I have accumulated over a hundred pieces of woodwork/painting during a 2016 forced-rest fatigue condition, after a Hepatitis A-induced liver failure. I shall be taking time as Professor Emeritus (July1st, at least for 2 year2) to curate some of my artworks either in competition or in a style of 'Whirling in Waters' but in much shorter lengths. Sculpture and craft with wood-patina resonances with my science research interests in cellulose synthesis-regulation. A scienceArt chapter in wood and flowers is planned. Full science statement is available on request. See my website and biosketch. The armour of dinoflagellates. sculptured precisely in 3D shape of cellulosic thecal plates, is made of cellulose with mechanical properties similar to wood. see nanoindentation results https://www.researchgate.net/publication/6377736_Mechanical_Characterization_of_Cellulosic_Thecal_Plates_in_Dinoflagellates_by_Nanoindentation https://doi.org/10.1166/jnn.2007.18041 examples https://doi.org/10.3389/fmicb.2019.00546

Artistic Statement

I love my science and my arts, either being expressions of human creativity to seek answers of the unknown. I am building my portfolio as a scienceArtst, which exhibits different projections from artistic engagements. Driftwood Crafts with Copper Patina. My recent (5 years) driftwood crafts have entered a period of fusion with copper patina, deploying copper fixtures and piping directions to generate an element of movement. The sharp patina and the metallic copper colors complemented the wood rings and darker colors to give life, especially in the series of Take Two to Tangle and Tango. As a scientist trained in arts, I am in a unique position to appreciate points of creativity in basic science modeling and artistic implementation with aesthetics. I am focusing in arts with my Emeritus position and planned several Short ScienceArt chapters, including one on forest, tree, and wood. My Craft has a minimalist design with seashells displayed (banacles and mollusc). and figuratively exaggerates the wood rings. I have been developing non-traditional copper patina colors, in addition to the off-green series, and have mastered some seasonal coverages. My Paintings (which complement my wood-patina crafts) often come with a fictional storyline. I normally dealt with mixed media in my painting, with ink highlighting the passage of a process and superimposed on surrealist or abstract objects (reduction Surreal Realism). . Trees For Forest Fathom Deep, Seasoned Silhouette Echo https://www.verumultimumartgallery.com/tree

Social/Web Contacts

See more of Joseph's art at: Web life-sci.hkust.edu.hk/team/tin-yum-wong



"Season Changes with Hope- Forest Spirits" Acacia wood with saprophyte, preservatives, Danish oil. waxed, 70cm x 30cm x 15cm, 2023, NFS



"Tango or Tangle, Takes Two" Driftwood craft and copper pipe-fixture patina, 70cm x 40cm x 30cm, 2023, NFS
Tango is considered a dance of two into one, close contact amid polarization and parallelism.
The tango posits with parallelism and balances between the dancers, elicited here with the 'extra' copper pipes.
One often has faith in the eyes of the partner, and hugging between selves.

S. SANCHEZ



Biography

S. Sanchez is a gender non-conforming Chicano metalsmith and visual artist from Houston, TX. Sanchez's body of work reflects on the relationship between adornment, power, and identifiers. They explore how specific iconography and placement of jewelry objects can signal messages of queerness.

Artistic Statement

This rattle was initially inspired by the form of a sistrum. I've often seen these ancient musical relics trapped behind glass, made stagnant and silent by institutions. I felt as if they longed to be held and used as much as I longed to free them of their cold displays. My intention was to create a ritual object of my own that could be held and used, with its ritual purpose to be explicitly known and practiced. The two-faced septum-wielding electroformed jaguar that adorns the top of the fabricated brass and jade body is my recurring character €aguar. €aguar is a representation of queerness and the associations that come with it. There is a clear lack of aggression in €aguars facial expression to counter the villainous and aggressively negative stigmas surrounding queer existence. The ritual function of this rattle is to bring about transitions and sound the music of self-expression as power.

Social/Web Contacts

See more of S.'s art at: Instagram @ssanchezjewelry | Web ssanchezjewelry.com



"Double €aguar Rattle" electroformed copper, brass, and jade, 7.5in x 2in x 1in, 2025, NFS



"Double €aguar Rattle detail 2" electroformed copper, brass, and jade, 7.5in x 2in x 1in, 2025, NFS

BEZUYEKASSACH TESFA



Biography

Bezuyekassach Tesfa is the founder of Manenet Art Studio. He is a sculptor, mold maker, and foundry artist with over 30 years of experience creating bronze monuments, public sculptures, portrait commissions, and architectural artwork in Ethiopia and the United States.

Artistic Statement

His work is inspired by history, faith, culture, and the stories that shape communities. Through sculpture, he strives to create works that honor people, preserve heritage, and inspire future generations. Every commission begins with careful research so that each figure, symbol, and detail reflects the life and meaning of its subject with authenticity and respect. Working primarily in clay, bronze, welded steel, and mixed sculptural materials, he combines traditional sculpting techniques with modern fabrication and bronze casting processes. Whether creating a public monument, religious sculpture, or commemorative work, he focuses on strong composition, realistic anatomy, expressive movement, and lasting craftsmanship. Many of his sculptures have been installed in public spaces, where they become part of the community's identity. His goal is to create artwork that encourages reflection, celebrates cultural heritage, and connects people through shared history and human experience. He believes public art should not only be seen, but remembered.

Social/Web Contacts

See more of Bezuyekassach's art at: Instagram @Manenetartsstudio | Facebook Manenetartsstudio | Web manenetartsstudio.com



"DAWN" bronze, 4ft x 3ft x 3.28ft, 1998, NFS



"ABUNE MELKETSEDIK" Bronze, 6ft x 2.5ft x 2ft, 2023, NFS
Commissioned bronze portrait of Abune Melketsedik featuring richly detailed ceremonial garments created through extensive clay modeling before casting.

PETER ASHLOCK



Biography

I was born in Berkeley California to parents focused on upward mobility and high culture. My father, a painter and teacher at the San Francisco Art Institute was my best friend. My mother with a degree in journalism, also born in Berkeley had personality issues that made her hard for me. Despite her neurotic attitudes (anti Semitic and racist) she was fascinated by mysticism and after my parents divorced when I was nine, my mother took my sister and me by ship to Egypt for six months to fulfil a contract to research agrarian reform projects in the Nile Delta. The trip made a big impact on me. After coming home my life soured with my dad's absence. I did not do particularly well in school and was bullied a lot. I was offered an opportunity to attend an "alternative" school located a the southern end of Baja California. The village had no modern improvements like running water, electricity or telephones. Eventually, though I liked the village very much, I forced the headmaster to send me home. Years later after moving to Guatemala it was revealed he'd begun accepting students qualified for psychiatric hospitals and if he didn't like how they acted he fed them food laced with tranquilizers and locked them in cages in the jungle. My teen years were full of the counter culture activities in Berkeley and San Francisco. I had to hitch hike to New York a few times to see my dad because my mom wouldn't help me. Once I found a field of marijuana growing in Nebraska some of which I cult and brought to New York. My dad was a good sport. Later, after a disastrous relationship with a beautiful English girl who cheated on me leading to my flipping out, smashing up the apartment and ending in a state mental hospital. I moved into San Francisco, eventually attended the SF Art Institute to study animation and was accepted (much to my surprise) to graduate school at Yale where six months later my mentor John Hubley died. I have four children. I was a cab driver for ten years.

Artistic Statement

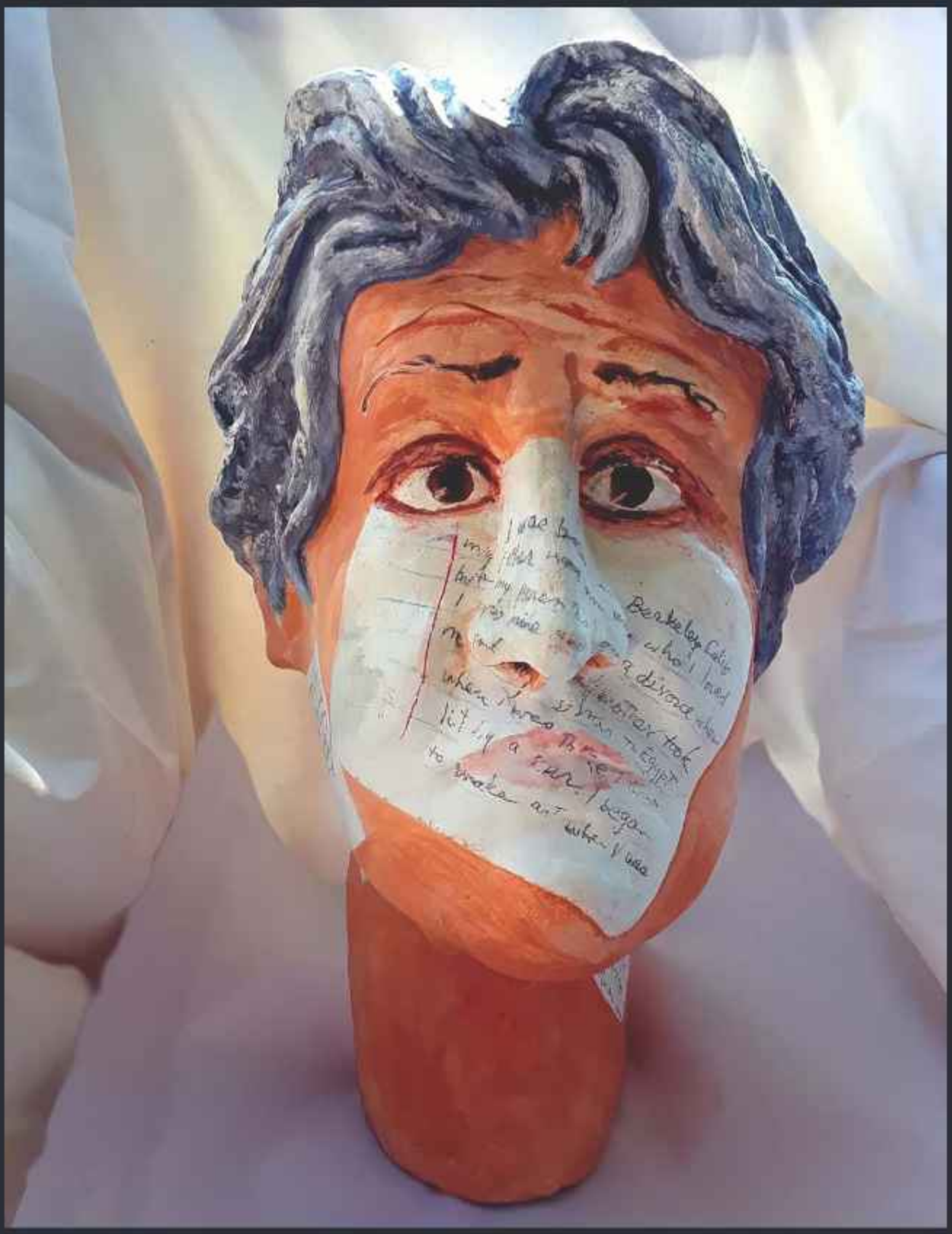
My current work is the result of having decided to make Halloween masks for my kids in the 1980's. The masks improved each year as I solved problems I found. Eventually my kids outgrew Trick or Treat but I kept making masks. They were ultimatley an expression, an exploration, of what I had absorbed from my father, a fine art painter and teacher. I hit a plateau with the masks eventually and began to leave the eyes in, now they were faces. The faces evolved fairly quickly and after a few years I figured out how to build a free standing head. In that transition I visited a paper makers workshop and realized I apply some of what I observed there to what I did. The result was to upgrade from using common newspaper to using office paper, a better grade. I do a lot of writing and end up with a steady supply of same. I bought paper shredders and reduce the shredded paper back close to pulp. I strain out the water and add white glue. Most of my work is built with this medium. Having realized that I had stumbled upon an inexpensive medium that I could use widely, I began to build other heads, at first I focused on people close to me but then was inspired to make sarcastic comments on some of our public bad actors, such as Travis Kalanick (former Uber CEO), Wayne Lapierre (disgraced former head of the National Rifle Association) and Donald Trump who is better known, but no less controversial. I have been influenced by both the broad history of art from the ancient world to the modern, but also my own emotional responses to the culture around me. I have a passion for many of the various eras and developments in art history. I also am inspired by various spiritual connundrums and am drawn to indiginous practices, especially the carved masks of the northwest coast Indians in north America. Of artists I'd list, the incredible craftsmanship shown in the Tutankhamun collection in Cairo, also Arneson, Thiebaud, Hopper, Calder, Picasso and Saul Steinberg and Warhol (a little).

Social/Web Contacts

See more of Peter's art at: Instagram @peter_wrecks.instagram | Facebook peter.ashlock | Web www.peterashlock.net



"Three Garments" Paper pulp, glue, modeling paste, gesso, oil paint, 4in x 14in x 12in, 2021, $2500



"Wearing my story on my face" Paper pulp, glue, modeling paste, gesso, oil paint, 17in x 9in x 10in, 2022, NFS
Head of the artist with pages from a journal on his face and neck.

FESSEHA DEMESSAE



Biography

Fesseha Demessae is a multidisciplinary visual artist whose practice is rooted in drawing, collage, photography, and bronze sculpture. His work explores themes of culture, identity, and collective memory, drawing from the histories and experiences of African peoples across the Diaspora. Through a refined material language and a commitment to craftsmanship, he engages the physical and symbolic weight of form to question how histories are carried, fragmented, and reassembled. A self-taught artist who also received training at on eo the world's most prestigious art institutions, his work reflects both technical precision and conceptual depth. He has developed a strong foundation across multiple disciplines, allowing for a fluid approach to material exploration while maintaining a clear and expressive voice. His sculptures often operate as reflective vessels of culture and historical memory—transforming absence into presence, and silence into form. Influenced by African symbology and diasporic narratives, his work seeks to reassert visual languages that have been obscured or diminished, offering a renewed framework for understanding identity within contemporary culture. He has produced work within institutional and independent settings, including time spent in foundry environments where traditional casting processes inform his practice. His work is held in private collections and has been recognized for its ability to bridge historical inquiry with contemporary expression. At the core of his practice is a belief in the role of the artist as both maker and cultural interlocutor—one who engages community, provokes dialogue, and contributes to a broader conversation about who we are, where we come from, and how we choose to be seen.

Artistic Statement

"The Sankofa Bird", a bronze sculpture grounded in the philosophy of the Sankofa—an Akan cultural and historical icon that moves forward while reaching back to retrieve what has been left behind. Within my practice, this gesture is not symbolic alone; it is methodological. It guides how I approach history, culture, material, and form. "The Sankofa Bird" is an inquiry into repair—of memory, of cultural language, and of the body as a site where this history is both carried and transformed. Working in bronze, a material associated with permanence and authority, I aim to hold and reframe narratives that have been fragmented or obscured across the African diaspora. The sculpture engages the idea that repair, healing, and preservation are not passive states but deliberate acts. To retrieve the past is not to dwell within it, but to reassemble it—to give shape to what has been rendered invisible and to restore continuity where rupture has occurred. In this work, the surface becomes a field of inscription. The body of the bird is not smooth or resolved; it carries tension, mark, and weight—it reserves space for inquiry and inclusion. These formal decisions reflect an understanding that scars are not to be erased, but reinterpreted. As in the broader arc of my practice, wounds are not endpoints—they are transformed into structure, into texture, into a new skin. The sculpture proposes that what has been fractured can be reconstituted, and that memory, when actively engaged, becomes material for renewal.

Social/Web Contacts

See more of Fesseha's art at: Instagram @FineArtsFesseha | Facebook Fesseha Demessae | Web www.behance.net/FesshaPro



Detail from "Sankofa Bird" Bronze, 54cm x 26.5cm x 7.5cm, 2026, $23000



"Sankofa. Bird" Bronze, 54cm x 26.6cm x 7.5cm, 2026, $23000
Bronze representation of the iconic Sankofa Bird

MARIANNA BAKER



Biography

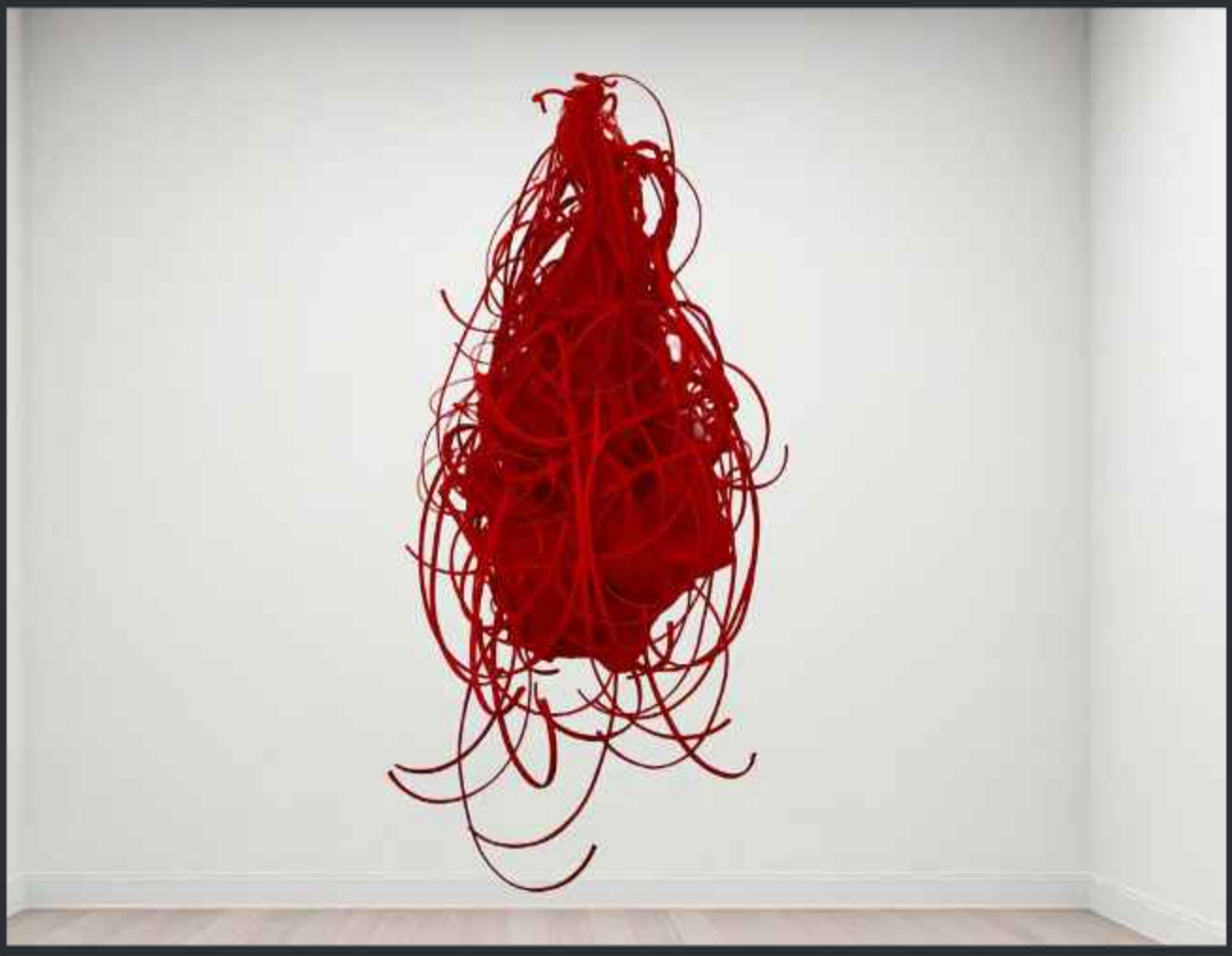
Marianna Baker is a contemporary fiber artist whose work melds traditional practices with feminist perspectives. Known for her strong political messaging, she explores themes of identity, social justice, and resilience through textile designs and experimental embroidery. Her art has been exhibited nationally, including at the San Francisco Jewish Contemporary Museum of Art, Mexico City art week 2026, New York Art Week, Fullerton Museum, Oceanside Contemporary Museum and various galleries across Los Angeles and across country. Drawing on personal and cultural narratives, Baker creates thought-provoking pieces that challenge societal norms and inspire change.

Artistic Statement

I build imagined worlds through thread, cloth, embroidery, and soft sculpture. My work explores belonging, power, and the fragile systems we create, balancing softness with humor and unease.

Social/Web Contacts

See more of Marianna's art at: Instagram @mbfiberandclay | Web www.mbfiberandclay.com



"And Then I Was Free" Fiber art, 45in x 22in x 18in, 2025, $1200



"Fake News, Verified Thread" Fiber Art installation, 60in x 20in x 15in, 2025, $1000
Embroidery transforms a vintage television into a handmade media leak, where cascading embroidered forms spill from the screen like a broadcast too emotional, tangled, and human to be fact-checked.

DL WARFIELD

NO PHOTO PROVIDED

Biography

DL Warfield is a Contemporary American Artist, Cultural Strategist, and Visual Storyteller whose practice investigates how national symbols, sport, music, labor, and ritual shape the mythology of America. Working across painting, sculpture, installation, and design, he examines the tension between collective identity and personal memory. Born in St. Louis, Missouri, and trained at Washington University in St. Louis (BFA, Painting), Warfield has spent more than three decades building a body of work — including AmericanFlagRemix®, CYPHER, and DOPE — that returns, again and again, to the same governing questions: what a symbol carries, who has the authority to remake it, and what is lost or gained in the remaking. His exhibition history includes the Chicago Cultural Center, Art Basel Miami, the Muhammad Ali Center, and the National Museum of African American Music, with recent presentations including The DOPE Show STL Retrospective with the Kranzberg Foundation (2023) and DEEP COVERS at Atlanta City Hall (2023). His work is held in permanent collections at Mercedes-Benz Stadium, Ford Motor Company, VF Corp/Vans Headquarters, and The Legacy Museum, and by collectors including Usher, T.I., Dave Chappelle, and Scooter Braun. Warfield designed the in-ground monuments for the Black Music & Entertainment Walk of Fame and served as an official artist of the 1996 Atlanta Olympic Games. He has received the City of Atlanta Mayor's Exceptional Influencer Award and the Who's Who in Black Atlanta Visionary Leadership Award. DL Warfield is not simply an artist to be collected; he is a cultural force to be studied and preserved.

Artistic Statement

Artist Statement My CYPHER series exists at the intersection of art, design, mathematics, culture, and movement. Each work is constructed as a visual conversation—a circular space where seemingly different ideas, histories, and disciplines meet to create new meaning. The circle itself is intentional. It represents unity, continuity, and exchange, echoing the traditions of the hip-hop cypher while drawing equally from sacred geometry, African cosmologies, and Asian symbolism. Across cultures, the circle has long served as a universal language of connection, transformation, and balance. My practice is inherently multidisciplinary. Every CYPHER synthesizes painting, drawing, graphic design, photography, collage, and mathematical precision. I often incorporate mixed-media elements derived from my own photographic archive, layering personal imagery with abstract forms and hand-rendered marks. Geometry is not merely decorative; mathematical equations and proportional systems guide the construction of each composition, allowing intuition and precision to coexist. The result is work that feels both organic and meticulously engineered. Experimentation is central to my process. Each piece becomes an opportunity to test new relationships between texture, color, material, and structure while challenging myself to create increasingly complex visual systems. Rather than separating my identities as artist, designer, photographer, and creative director, the CYPHER allows them to exist simultaneously. It is the one body of work where every discipline I have cultivated informs the next. I believe art has the power to create dialogue where division often exists. My work invites viewers to slow down, discover unexpected connections, and reconsider the assumptions they bring into a space. The layered symbolism encourages conversation rather than certainty, offering multiple points of entry regardless of one's cultural background or lived experience. In a world increasingly d

Social/Web Contacts

See more of DL's art at: Instagram @dlwarfield | Facebook dl.warfield | Web www.dlwarfield.com



Detail from "Hands of Fabian" rope, acrylic, photo collage, paint cans and bullets on wood, 46in x 46in x 12in, 2025, $22500



"Hands of Fabian" rope, acrylic, photo collage, paint cans and bullets on wood, 46in x 46in x 12in, 2025, $22500

YANBIN SONG



Biography

Yanbin Song is a New York-based multimedia artist and designer whose practice spans installation, sensory media, and sound. She received her MFA from Parsons School of Design. Exploring the psychological landscapes shaped by modern systems, her work subverts commercial objects and interactive design to expose the subtle anxieties of contemporary life.

Artistic Statement

The smartphone operates as a seamless cybernetic extension of human anatomy, serving as a permanent portal to a digital void. In Case of Digitalism introduces a violent physical friction into this otherwise frictionless relationship by transforming a phone case into a functional paradox. It offers immediate, irreversible convenience at the moment an individual chooses to terminate their digital existence. Rooted in absurdist philosophy, the work materializes a contemporary illusion of control, presenting an ever-present possibility of escape that few will ever dare to execute, since it demands the absolute destruction of its own medium. My artistic practice investigates the invisible friction and psychological spaces in-between physical and digital realities. Guided by the principles of absurdist philosophy, I examine how everyday technological artifacts and contemporary interfaces shape human behavior, isolation, and our collective desire for control. I am drawn to the subtle ways digital structures alienate us from tangible presence, often turning our most intimate devices into modern anxieties. To explore these ideas, I work across sculpture, interactive media, and mixed-media installation. I often subvert the original utility of consumer products and industrial materials, combining tactile elements with computational errors or functional paradoxes. My goal is not to offer solutions to our digital dependency, but to materialise its contradictions. By transforming familiar objects into tragicomic relics, I invite viewers to pause and confront the absurdity of our hybrid existence.

Social/Web Contacts

See more of Yanbin's art at: Email soybiny@gmail.com



Detail from "In Case of Digitalism" Emergency safety hammer and smartphone case, 7.5in x 2.8in x 1.5in, 2026, NFS



"In Case of Digitalism" Emergency safety hammer and smartphone case, 7.5in x 2.8in x 1.5in, 2026, NFS
The smartphone operates as a cybernetic extension of anatomy, serving as a portal to a digital void.
In Case of Digitalism introduces a violent friction into this relationship by transforming a phone
case into a paradox, offering irreversible convenience to terminate one's digital existence.

WILLI HAYE



Biography

Willi Haye's journey as an artist is shaped by heritage, curiosity, and a lifelong fascination with light. Born in the Netherlands to Dutch-Indonesian parents—both abstract artists—she grew up surrounded by art and the creative conversations of her parents and their artist friends. At age ten, Haye immigrated with her family to California. Her own artistic path developed gradually, beginning with photography and later artistic welding while she pursued a career in nursing and raised two sons. After moving to Santa Fe, New Mexico, she became increasingly inspired by the high-desert landscape, changing seasons, and extraordinary Southwestern light. A glass casting class proved pivotal. Haye became captivated by glass and its ability to capture, refract, and transform light. This relationship between light, color, form, and transparency remains central to her work. She expanded her skills through study with cast glass artist Petr Stacho in the Czech Republic and at Pilchuck Glass School, Pittsburgh Glass Center, The Studio at the Corning Museum of Glass, and the Glass Hub in England. Working from her Santa Fe studio, Haye creates abstract cast glass sculptures that combine fluid forms, color, and interior space. Her continuing experimentation includes integrating hot-shop glass into cast forms, always exploring new ways for light to move through and transform the glass.

Artistic Statement

My cast glass sculptures are a reflection of my innate connection to the abstract, drawing inspiration from the vivid paintings of my parents and the beauty of nature. Light is the essence of my work, guiding me in the direction of how it flows through and within each sculpture, creating mesmerizing reflections and shifting colors. Sometimes the design leads the eye on a smooth journey through straight lines, while other times it invites exploration, absorbing the changing hues and densities of the glass. In every sculpture, there is a glimpse of the unknown, a spark of creativity that transcends boundaries and beckons the viewer to immerse themselves in a world of color and light, a testament to the boundless possibilities of cast glass art. Each piece is a delicate balance of conscious design and unconscious inspiration. At times I completely change the original work, and it becomes something entirely different than my initial conception, as the next reiteration comes from an unknown place born from a balance of my conscious and unconscious life, a sort of unconscious intuition. These are the pieces I like the best.

Social/Web Contacts

See more of Willi's art at: Instagram @willihayecastglass | Facebook willihayecastglass | Web willihaye.com



"First Light" cast glass, 21in x 13in x 3in, 2026, $4200



"Days End" cast glass, 21in x 13in x 3in, 2026, $4200
Days End explores the quiet transition between light and darkness through layers of luminous cast glass. Flowing bands of amber, green, and blue evoke the fading horizon, while the sculpted central void suggests a moment of stillness and reflection.

VANESSA STEPANENKO



Biography

Vanessa Stepanenko is a Brazilian-born ceramic sculptor based in California. She studied Graphic Design in Brazil before earning a scholarship to complete her Master of Fine Arts in 1996. She built an award-winning career as an Art Director in Silicon Valley before transitioning to a full-time studio practice in 2014. Although largely self-taught as a clay sculptor, she has worked with clay since childhood in Rio de Janeiro and found her artistic voice in porcelain, her primary medium since 2018. Stepanenko draws on years of yoga practice and life drawing to deepen her understanding of anatomy, movement, and embodiment. Her sculptures have been exhibited in juried exhibitions throughout California and reflect a lifelong dedication to figurative sculpture and the expressive possibilities of the human form.

Artistic Statement

My work explores the human figure as a vessel for memory, vulnerability, spirituality, and transformation. Working primarily in porcelain, I create figurative sculptures from memory, intuition, and imagery emerging from dreams and hypnopompic states. My visual language is influenced by Brazilian folk art, Santería, religious iconography, graffiti, Tantra yoga, and the insights gained through trauma integration and psychedelic healing. A diagnosis of Lyme disease transformed my relationship with art, making clay both my medium and my medicine. Through hand-built sculpture, I seek to give form to invisible emotional and psychological experiences, inviting viewers to reflect on resilience, compassion, and the sacredness of the human condition. My goal is to create work that bridges personal healing and universal experience, encouraging connection with our shared humanity.

Social/Web Contacts

See more of Vanessa's art at: Instagram @vanukastudio | Web vanuka.weebly.com



"Madonna & Inner child" Porcelain, bisque, gold leaf, 22cm x 22cm x 8cm, 2024, $2000



"Drifters" porcelain, 14.5in x 6in x 4in, 2025, $2000
The work speaks to the paradox of relationships: that we are at once companions and solitary travelers, seeking refuge in one another while drifting through an ever-changing world. The porcelain's delicate surface reinforces themes of fragility and resilience.

ANDREW CHALFEN

NO PHOTO PROVIDED

Biography

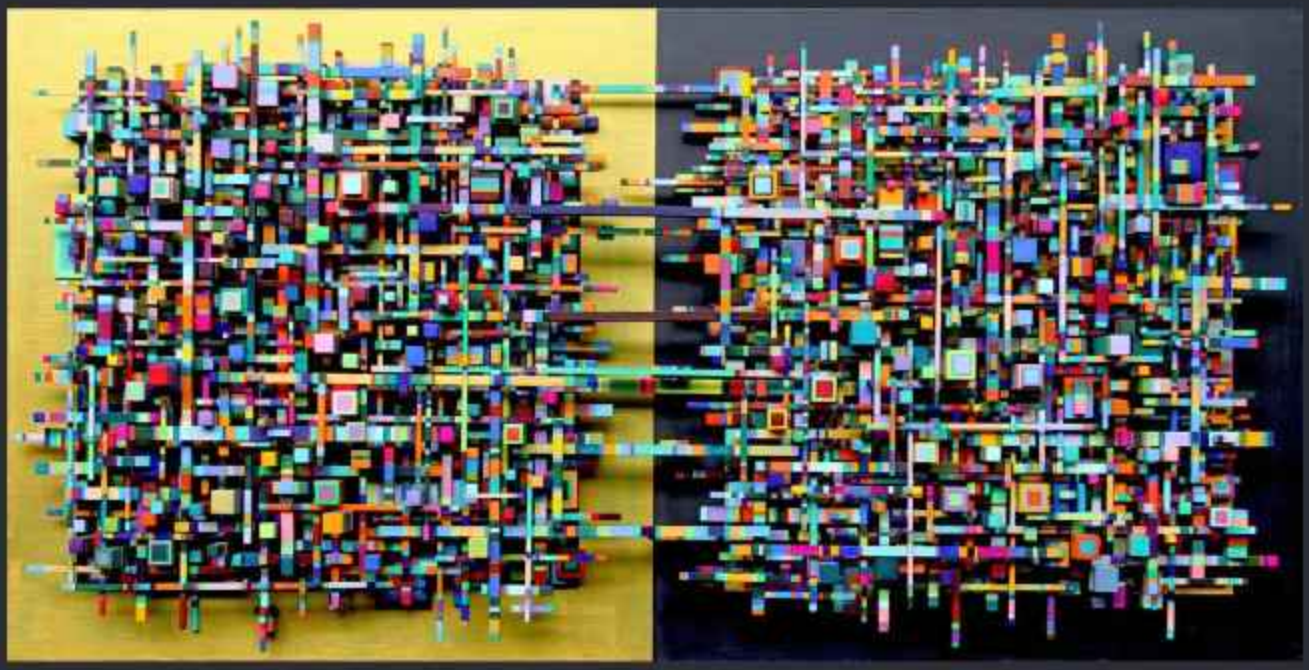
Andrew Chalfen is a visual artist and musician living and working in Philadelphia. His work has appeared at many shows nationally and in and around Pennsylvania, such as the Abington Art Center, The Hoyt Center, and the Delaware Contemporary. His work has appeared on book jackets and album covers. He is the recipient of several awards, including winner of the Bombay Sapphire Artisan Series Mid-Atlantic Regional for 2018 and his piece "Vibration Lands" was displayed at SCOPE Miami during the Art Basel/Art Miami fair.

Artistic Statement

Chalfen is fascinated by patterns: how they ripple, radiate, refract, bloom, interact, cluster, construct, and deconstruct. His works allude to aerial views, cartography, architectural renderings, musical notation, urban densities, and other natural and man-made patterns, while not literally being any of those things. Rather, his pieces reflect his psychological states during their creation, a kind of topography of thought and mood as he works through various aesthetic themes that have long held his attention. Shapes often spill out over edges, suggesting unseen continuations beyond, while others seek containment. His recent mixed media assemblages with painted dowels focuses on connections, intersections, and layers, a non-representational way of depicting how we relate to the world and to one another. Chalfen is a maker of components; essentially, he makes the puzzle pieces and then tries to solve the puzzle of the composition. His process mirrors that of his songwriting and music arranging. He utilizes the repetition of a small selection of formal elements, subtle variation, the timbre of color palate, rhythm, and a combination of randomization strategies and intentionality. Every work is a process journey, in which he refines elements that grab him from previous pieces, and then pushes into unknown territory with experimentation and risk, always iterating.

Social/Web Contacts

See more of Andrew's art at: Instagram @i.think.like.midnight | Facebook andrewchalfenartwork | Web www.andrewchalfen.com



"Connected" mixed media, 22in x 40in x 4in, 2021, $25000



"The Eternal Ephemeral" Mixed media, 24in x 24in x 4in, 2021, $3500
Mixed media (acrylic, paper, ink, wood) on wood panel.

SERGII KARPENKO

NO PHOTO PROVIDED

Biography

Sergii Karpenko is an innovative Ukrainian-born sculptor, designer, and master of artificial concrete carving based in Bellevue, Washington. With over 20 years of professional experience, he creates site-specific works that seamlessly blend architectural modernism, organic natural forms, and structural functionality. His artistic vision is deeply influenced by the pioneering modernism of Alexander Archipenko and the biomimetic architecture of Antoni Gaudí. Karpenko holds degrees in Landscape Architecture from the Kharkiv State Academy of Design and Fine Arts and the Construction of Artificial Lakes & Waterfalls from the Kyiv Academy of Design and Arts, alongside a Master's Degree in Mechanical Engineering. This rare combination of fine arts and a rigorous engineering background allows him to personally execute highly complex projects—from initial 3D modeling and structural steel welding to precision concrete carving. Following an extensive private practice in Ukraine and Europe, Karpenko relocated to the U.S. in 2022. Since then, he has created large-scale themed environments for prominent entertainment projects, including Universal's Epic Universe theme park. As an artist on the ArtsWA Public Artist Roster, Sergii is dedicated to creating enduring, material-driven visual anchors. Today, he focuses on transforming urban hardscapes into living "points of attraction," utilizing an expansive material palette of concrete, marble, metal, and advanced weatherproof coatings.

Artistic Statement

Artist Statement As a sculptor and designer specializing in fine concrete carving, my practice is rooted in the fusion of structural utility and emotional form. My work consists of original sculptural furniture and site-specific installations in the Modern Romantic style, featuring intricate elements of Faux Bois (artistic faux wood). By blurring the boundaries between art and functional design, I create objects for both indoor and outdoor spaces that transform everyday environments into enchanting aesthetic experiences. Central to my artistic vision is a deep dialogue with the natural world. I draw endless inspiration from organic textures, fluid lines, and natural silhouettes. Using an industrial, inherently cold medium like architectural concrete, I manually apply multi-layered cement over custom-welded iron armatures. I then hand-carve, plane, and glaze each surface to replicate the raw, tactile beauty of nature. This rigorous process allows me to turn robust, weather-resistant materials into warm, living forms that feel remarkably authentic to the touch. Ultimately, my goal is to enrich modern living spaces by injecting artistry into functional craftsmanship. Through a soothing, earth-toned palette and softened edges, my sculptures evoke a sense of peace, comfort, and timeless elegance. Whether it is a bespoke fireplace, a sculptural bench, or a garden installation, each piece is engineered to harmonize with its environment, inviting people to stop, reflect, and find rest within their surroundings

Social/Web Contacts

See more of Sergii's art at: Instagram @sculturesyard | Facebook Sergii Karpenko | Web www.sergiikaro.art



"Wildflower Lamp" Wildflower Lamp, 65in x 10in x 14in, 2026, $2400



"Vintage sculpture bench snowy owl" Vintage sculpture bench snowy owl, 72in x 34in x 28in, 2020, $15000
The base and frame are made of steel construction. The sculpture is made of high-quality durable moisture-resistant cement material. Concrete carving.

DAVID McGRAW



Biography

Known in the art world as "Davingy" — a playful fusion of his first and middle names with a nod to Leonardo da Vinci — David I. McGraw's creative journey has been one of continual reinvention. Born and raised in Oregon, McGraw earned a political science degree from the University of Oregon before moving to San Francisco in search of something beyond the traditional path set before him. That search came into sharp focus during a transformative visit to New York's Museum of Modern Art, where he felt an immediate kinship with modern masters. Inspired, he began formal studies in drawing and painting at the San Francisco Art Institute. Early in his career, Davingy worked in an abstract expressionist style, drawing influence from the New York School artists — de Kooning, Gorky, and Pollock — before shifting into sculpture. Welding, architecture, and engineering became central to his practice, as he explored the possibilities of metal, fiberglass, ceramics, wood, and salvaged materials. His studios in the San Francisco area are incubators for large-scale works that marry bold color with the raw character of recycled industrial objects. Recent notable projects include the donation and installation of Blue Slugger at The Living Room in Santa Rosa, CA, an organization that aims to ease adversity, promote stability, and support self-reliance for underserved women and children. This colorful and kinetic sculpture serves as a welcoming and enlivening presence, enhancing the experience for children and mothers encountering difficulties. Blue Jig & Jag, a large-scale sculpture, is currently installed as part of the Art Exposed ReVision in Florence, Oregon. The work is sited along the .7-mile stretch of Highway 101 that runs through the Florence Urban Renewal District and remains on public view through 2028. Lastly, Davingy's signature Wedge sculpture has recently been installed at the Sebastopol Center for the Arts in California.

Artistic Statement

The distinctive character of my sculpture begins with its materials. Rooted in abstract expressionism, my practice draws energy and form from reclaimed industrial remnants sourced from local salvage yards like building resources. I approach these chaotic inventories with an archaeologist's eye, searching for metal, wood, and engineered components that carry the imprint of previous lives. This commitment to found materials is central to my philosophy: giving new purpose and elevated form to the overlooked refuse of the manufactured world. For me, art is an evolving conversation. I avoid repetition, viewing each new work as an opportunity to explore form, texture, and energy in fresh ways. My process is intuitive and dynamic, often sparked by a spontaneous moment of discovery. Supported by a team of experienced fabricators and project managers, I continue to push the boundaries of what sculpture can be, transforming salvaged history into vibrant, living works that connect people, place, and imagination. The landscapes and architecture of my childhood continue to shape my large-scale abstract constructions, transforming heavy, utilitarian materials into dynamic forms that engage their surroundings in playful and surprising ways. While my practice is grounded in construction, engineering, and site-responsive design, in recent years I have also created a body of work that is more accessible in scale and reach. This series, entitled Psychopops, is a democratic offering featuring contemporary sculptures sized and priced for private homes and gallery settings, often incorporating figurative elements within abstract structures. Across all scales, my goal remains constant: to create work that resonates with place, invites engagement, and carries its material history forward into a new expressive life.

Social/Web Contacts

See more of David's art at: Instagram @davingy | Facebook davingyart | Web www.davingyart.com



"Taking Out the Trash" Sculpture made of powder-coated metal + trash cans, 20ft x 16ft x 4ft, 2022, $85000



"Tubular Injunction" Metal, 13ft x 13.3ft x 10.5ft, 2023, $47500
Four galvanized ductwork cylinders tilt skyward in formation, locked into a teal steel frame that angles dramatically off a forked mustard-yellow base. Davingy turns the humble language of HVAC into something rocket-like and aspirational.

LAKE CHINN



Biography

My name is Lake Chinn and I am a multimedia artist who specializes in whimsy! As a student at Eastern Michigan University, I am pursuing a Bachelor of Fine Arts with a concentration in 3D art. I hope to get my art into galleries and shows in my future. I've studied ceramic mold making, woodworking, 3D printing, laser cutting and many other 3D art techniques. I plan to expand my horizon of mediums and create more multimedia sculptures.

Artistic Statement

I am inspired by everyday objects and putting my own spin on them. I love illusionary artwork that tricks the eye into thinking something is something else. Whether that be clay imitating soft objects or sculptures imitating life, it's fascinating what artists can do with materials. I am a multimedia artist at heart, but my favorite media to work with is ceramics. With my art, I am trying to communicate whimsy and play. Functional art draws me in the most, because it invites the viewer to interact with the piece.

Social/Web Contacts

See more of Lake's art at: Instagram @hi.its.lake | Web thelakespace.weebly.com



"Knight in Furry Armour" Metal, 9.5in x 5in x 20in, 2025, NFS



"Cuckoo Head" PLA filament, Cardboard, Plywood, Feathers, Wire, Foam, 23in x 22in x 17in, 2025, NFS
This piece was a project for a digital fabrication class. The requirement was to create a mask or a type of wearable. Cuckoo Head represents the feeling of going crazy inside your mind. The house cannot contain it's thoughts. At the same time, the house is a safe space to go wild and lose control.

TORENZO GANN



Biography

Torenzo Gann is an American artist whose symbolic paintings and sculptures explore the intersection of imagination, metaphor, and the human experience. Working intuitively, he creates visual narratives that invite viewers into moments of reflection, encouraging personal discovery through symbolism, humor, and wonder. His work is distinguished by an imaginative vocabulary of animals, saints, everyday objects, and hybrid forms that transcend literal meaning to explore themes of identity, resilience, faith, and transformation. Gann's creative path has been shaped by a lifetime of personal and professional experience. After overcoming significant personal challenges, he became a certified alcohol and drug counselor, dedicating himself to helping others navigate recovery and personal growth. In addition to his studio practice, Gann has devoted himself to arts education and community outreach as an outreach instructor with U-ACT and its Visionary School of Art's Power of Art program, which helps bring creative expression to children who have experienced abuse & trafficking. Many of Gann's figurative paintings are accompanied by original haiku, extending the visual experience through poetry and creating a dialogue between image and word. His sculptures likewise continue the symbolic language found in his paintings, inviting viewers to engage with metaphor in three dimensions. Gann's work has been exhibited in juried exhibitions and private collections, where it has become recognized for its distinctive blend of symbolism, contemplative storytelling, and emotional accessibility. Whether working in paint or sculpture, he seeks to create visual metaphors, inviting viewers into conversations with themselves, where meaning is discovered rather than prescribed. He lives & works in Florida, where he continues to paint, sculpt, write, and explore the creative dialogue between the conscious and unconscious mind.

Artistic Statement

I create paintings and sculptures that invite viewers into conversations with themselves. Through visual metaphor, symbolism, and imagination, I hope each work becomes a place where memories, emotions, questions, and quiet discoveries emerge naturally. Rather than offering fixed meanings or conclusions, I invite viewers to pause, wonder, and uncover meanings that are uniquely their own. Working intuitively, I begin each piece without a predetermined destination. The creative process is one of discovery rather than illustration, allowing unexpected relationships and symbolic forms to emerge. Animals become guardians, saints wear unexpected disguises, and familiar objects take on new significance. Humor, mystery, and contemplation coexist, creating an atmosphere where imagination can flourish and gives way to curiosity. Having overcome significant personal struggles before returning to art, I came to understand creativity as a transformative process capable of revealing resilience, healing, and hope. Those experiences continue to shape my work, not as literal narratives, but as an enduring belief in humanity's capacity for renewal and the remarkable ability of art to illuminate what often lies beyond words. Whether expressed on canvas or in sculptural form, my work explores identity, faith, purpose, and the shared human experience. Many of my figurative paintings are accompanied by original haiku, extending the visual experience through poetry and encouraging a slower, more contemplative encounter with the work. Every person carries an inner landscape of memories, dreams, questions, joys, and mysteries waiting to be rediscovered. My work offers no prescribed answers; instead, they invite viewers to wander through that landscape, where meaning is found, not given. Ultimately, my work celebrates the imagination as a bridge between the visible and invisible, the conscious and unconscious, reminding us that the deepest discoveries are often those we make within ourse

Social/Web Contacts

See more of Torenzo's art at: Instagram @i_am_torenzogann | Facebook Torenzo Gann | Web TorenzoArt.com



"Equine-Dressage" Sculpture, 19in x 16.5in x 2.5in, 2025, $1200



"Christo Skirts My Glove" Glove, fabric, button, pins, clothes pins, 23k gold leaf, 22.5in x 8in x 4in, 2025, $1200

SHARON SINGER



Biography

Sharon Singer is a ceramic artist, born in Colombia and based in Southern California. Working primarily in handbuilt clay and the Japanese nerikomi technique, which embeds patterns within the clay itself through layers of colored clay, she creates sculptural vessels and objects that examine transformation, her Jewish identity, cultural memory, and overlooked histories. Her work draws on historical research, observation, and lived experience, using familiar forms to explore what people carry privately across generations and throughout their lives. Because color and pattern are integral to the clay rather than applied to its surface, material, process, and meaning become inseparable. Her practice bridges contemporary ceramics, craft, and social history, inviting viewers to reconsider stories that often remain unseen.

Artistic Statement

The pieces belong to two different series: Anusim and Menopause & More. Anusim Artist Statement Anusim: A Story Hidden in Plain Sight is a conceptual series of clay works that explores hidden identity through the language of functional objects. The title refers to the Jews who were forced to conceal their faith during the Spanish Inquisition, when many were compelled to convert to Christianity and live outwardly as Christians while quietly preserving Jewish rituals in private. The series reflects the emotional weight of this history—fear, resilience, and adaptation—while also resonating with the present moment, when rising antisemitism can still lead individuals to soften or conceal parts of who they are. Each work appears as an ordinary household object—vessels, bowls, lighting, or containers—but reveals a concealed function as a Jewish ritual item. These dual-purpose forms embody the tension between public appearance and private truth. Built with layered clay and Nerikomi techniques, the surfaces carry traces of memory, pressure, and continuity. The work speaks not only about the past, but about the fragile balance between belonging, visibility, and survival. Menopause and More Artist Statement Menopause and More reflects a stage of life often experienced privately, yet shared by many. Through nerikomi vessels and figurative elements, I explore menopause as a period marked by disruption, humor, vulnerability, and renewal, while also considering the broader transitions that come with time, perspective, and self-rediscovery. Familiar objects carry emotional moments—heat, stillness, uncertainty, resilience, and joy. Hidden spaces and layered patterns echo transformations not always visible from the outside. I see ceramics as a living language where function and feeling meet. Clay holds touch, pressure, and time, becoming a quiet witness to change and adaptation.

Social/Web Contacts

See more of Sharon's art at: Web Sharonsingerpottery.com



"MIXED BASKET(Menopause Series)" Handbuilt Nerikomi Stoneware, Cone 10 Reduction Fired, 14in x 14in x 6in, 2025, $700



"Am I a Bystander?" Stoneware clay, 2in x 1in x 2in, 2026, $1500
In this Anusim Series stoneware from Spain, nerikomi marbled pillars represent Jerusalem's three religions, supporting a dome that secretly hides kippot. A lone bystander reflects the tragic silence as modern antisemitism unfolds.

BRIANNA MORRELL



Biography

Brianna Morrell is a multidisciplinary artist based in the Pacific Northwest whose practice spans sculpture, painting, and mixed media. Inspired by urban landscapes, street art, architecture, and contemporary culture, she creates vibrant works that merge playful aesthetics with thoughtful social commentary. Her work often transforms familiar objects into immersive sculptural experiences that encourage viewers to reconsider everyday life through color, scale, and imagination. Working across ceramics, acrylic, spray paint, foam, wood, plexiglass, and found materials, Morrell explores themes of transformation, resilience, hope, and human connection. Morrell has exhibited work through Portland State University, Eastern Oregon University, and the Clark County Fair. She has collaborated with brands including Oreo, BuzzFeed, Duolingo, and Jacquard while continuing to expand her independent studio practice. She is also the creator of The 375 Project, a five-year wearable art series consisting of more than 375 hand-painted jackets. As her practice continues to evolve, Morrell is increasingly focused on developing ambitious sculptural installations and public artworks that create meaningful experiences beyond traditional gallery spaces. Through bold visual language and accessible forms, she hopes to inspire curiosity, creativity, and connection within diverse communities.

Artistic Statement

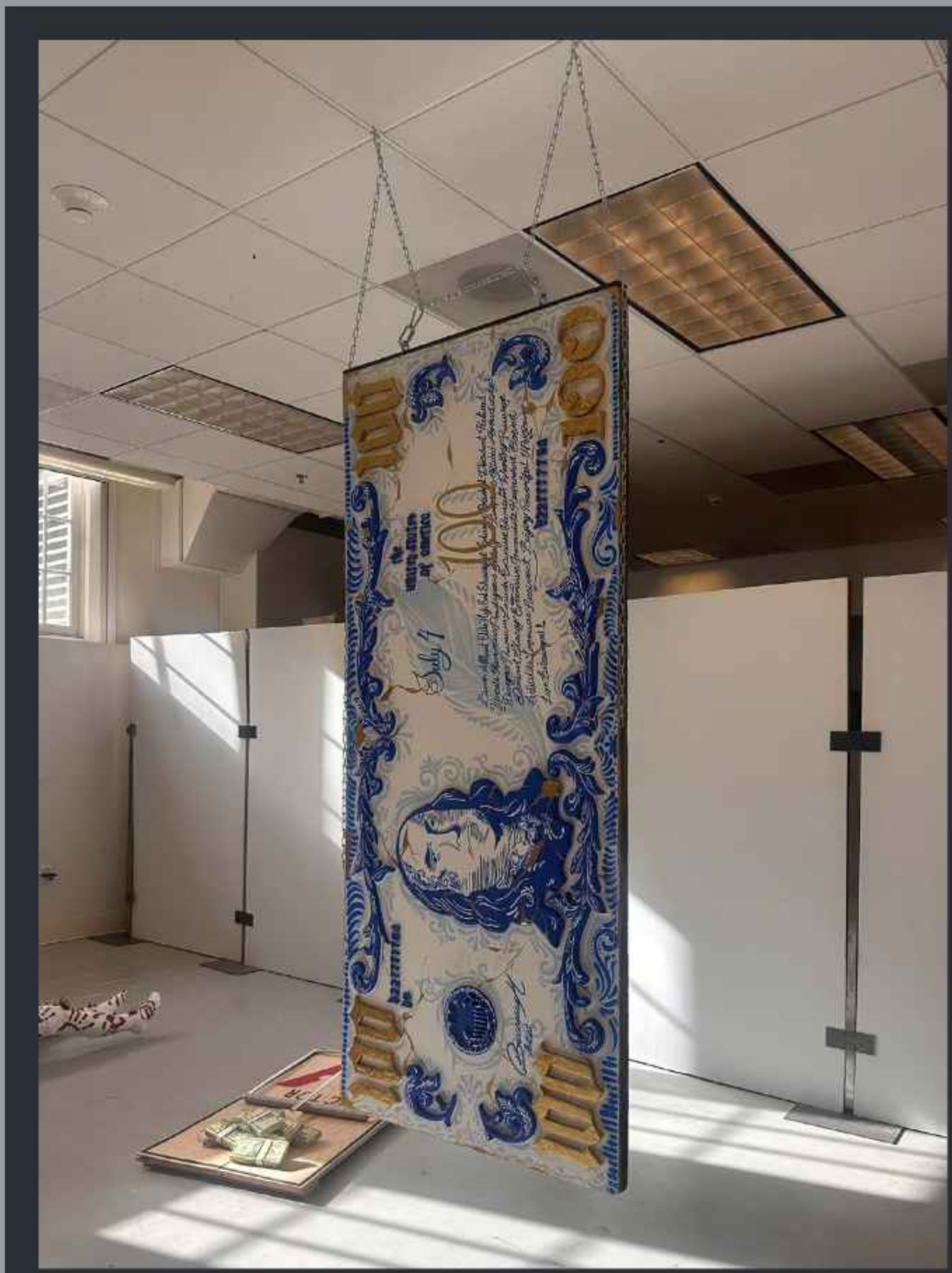
I create sculptures that transform familiar objects into bold visual experiences that invite curiosity, conversation, and optimism. Drawing inspiration from street art, pop culture, urban environments, and everyday life, I use color, scale, and unexpected materials to challenge the way ordinary objects are perceived. My practice combines traditional hand-built techniques with contemporary materials including ceramics, foam, acrylic, spray paint, wood, plexiglass, and mixed media. I enjoy pushing materials beyond their expected use, allowing construction methods to become part of the story each sculpture tells. Whether building oversized objects, altering recognizable forms, or layering bright graphic surfaces with deeper symbolism, I aim to balance playfulness with meaningful reflection. Many of my sculptures explore transformation—the idea that something overlooked, damaged, or commonplace can become beautiful, valuable, or inspiring through creativity. I am interested in how public art and sculpture can make contemporary ideas more approachable, encouraging viewers to engage with themes of resilience, consumer culture, identity, and hope without feeling intimidated. Ultimately, I want my work to create moments of surprise and wonder. I believe sculpture has the unique ability to physically interrupt everyday life, inviting people to slow down, look closer, and reconnect with their imagination. If someone walks away smiling, questioning, or seeing the world a little differently, then the work has fulfilled its purpose.

Social/Web Contacts

See more of Brianna's art at: Instagram @citystreamart | Web citystreamart.weebly.com



Detail from "The cost of money" Foam, 6in x 4in x 2in, 2026, $5000



"The cost of money" Foam, 6in x 4in x 2in, 2026, $5000
This sculpture explores the duality of money and the powerful influence it has on society. Constructed as an oversized banknote, the piece is divided into two contrasting sides that represent opposing realities of wealth.

SUZE WOOLF



Biography

Suze Woolf studied ceramics and printmaking at the University of Washington. An early adopter of computer graphics, her career has also included print and interface design. Though known as a watercolorist, she explores a wide range of media from painting, paper-casting, artist books and pyrography to installation –sometimes all together. She has exhibited throughout the Pacific Northwest but also across the US and parts of Canada. Her work is in museums, public collections, and many private ones. She has curated a large travelling exhibit, juried competitions for municipalities and artist organizations, and contributed work to non-profit fundraising. An installation of her burned tree portraits has toured since 2019. She has received grants, stipends and exhibits from Artist Trust, Shunpike, The Entrada Institute, Zion Natural History Association, the Museum of Northwest Art, the San Juan Islands Museum of Art, Missoula Art Museum and the University of Montana, SOLA and the National Museum of Women in the Arts. She has been artist in residence in Zion, Glacier, Capitol Reef, North Cascades, Olympic and Great Basin National Parks. She was a test artist resident at the Grand Canyon Trust's remote Kane Ranch. She attended nine annual plein air invitationals at Zion National Park. She has also been an invited resident at art colonies such as Banff Centre, Vermont Studio Center, Willowtail Springs, Jentel Foundation, Playa Summer Lake, Centrum, Mineral School, In Cahoots, Sitka Center for Art & Ecology and Lucid Arts Foundation.

Artistic Statement

Suze Woolf has watched glaciers shrink and burned forests increase; she painted landscapes but was soon compelled to portray their ecological disturbances. Portraits of individual burned trees have been her metaphor for human impact. Despite anxiety, she also sees unusual beauty: fire-carved snags are the same–carbonized, eaten away; yet different–the fire's physics and plant structure create sculptures. Painting them is a meditation on climate crisis. While hiking to burned forests, she noticed hieroglyphics on trees. Beetle-kill, like fire, is compounded by climate: stressed trees are more vulnerable; and beetle larvae no longer freeze in winter. Their runic chewings, called "galleries," seem like a message we just don't get. A book is a collection of messages, and incorporating raw materials from nature becomes another meditation on our climate impact. Artist books are an antidote to the eyeful of painting: dimensional, sequential, all the cultural baggage that comes with the notion of a book–they're a rich interaction of sculpture, graphic design and literature. Many scientists–foresters, entomologists, glaciologists and more–as well as other artists have been advisors, collaborators and beneficiaries: her work helps them begin and continue important conversations. Dr. Amy Snover, former chair University of Washington Climate Impacts Group, said, "I used to feel that nothing I could do would matter; now I think the only thing that matters is what I can do." Conversations through art can play that role.

Social/Web Contacts

See more of Suze's art at: Web suzewoolf-fineart.com



"Bark Beetle Book XXXIX: What the Beetles Sang" Artist Book, 8.5in x 6.575in x 5.75in, 2022, NFS



"Bark Beetle Book Vol. XLIV: Contested Groves" Artist Book, 26in x 10in x 2.25in, 2025, $2000
Milled shoulder boards with Douglas fir beetle galleries, laser-cut MDF particle boards with laser-print transfers, modified Coptic binding with waxed linen thread, bone and brass beads. Beetles and humans competing for the same resource!

GABRIEL SMITH



Biography

Gabriel Gaffney Smith is a modern-day renaissance man with an artistic resumé spanning multiple mediums. Raised in beautiful upstate New York, Smith began dancing at the Saugerties Ballet Center at the age of 12 and went on to dance professionally for Pittsburgh Ballet Theater and BalletMet. During his 20-year career, Gabriel enjoyed performing works by Gustavo Ramirez Sansano, Ohad Naharin, James Kudelka, Christopher Wheeldon, Val Caniparoli, George Balanchine, Edwaard Liang, Julia Adam, Amy Seiwert, Michael Pink, Andrea Schermoly, Alex Ketley, and David Nixon. As an accomplished fine artist, Smith's intricate wood carvings have been showcased in museums, private collections, and galleries across the country.

Artistic Statement

My work begins with a simple question: What happens when movement becomes an object? After a 20-year career as a professional ballet dancer, I shifted my creative practice from the stage to the studio. The choreography remains, but the medium has changed. Through sculptural woodworking, I explore rhythm, balance, tension, and flow, creating forms that invite the eye to move long after the body has come to rest. Rather than depicting dance, I aim to preserve its feeling—the quiet energy between moments, the arc of a gesture, the harmony created through repetition and space. Each sculpture becomes a frozen phrase of movement, asking viewers to slow down, walk around it, and discover new relationships from every angle. My hope is that these works remind us that movement doesn't disappear when we become still. It simply changes form.

Social/Web Contacts

See more of Gabriel's art at: Instagram @gabrielgaffneysmith | Web www.gabrielgaffenysmith.com



"Mehdi Heravi Global Teaching and Learning Center" Cedar and poplar wood, 4ft x 10ft x 0.66ft, 2024, NFS



"Utah State University" Cedar, white oak wood, 9ft x 8ft x 0.75ft, 2024, NFS

CARLEY FIELDS



Biography

Carley Fields is a ceramic artist based in West Georgia and a BFA candidate in Ceramics at the University of West Georgia, expected to graduate in 2027. A nontraditional student with prior experience in the corporate world, Fields brings a disciplined and research driven approach to her studio practice. Working primarily with earthenware as both clay body and surface material, her work explores rhythm, gesture, and dense layered surfaces informed by Abstract Expressionism and maximalism. She formulates and tests her own glazes, integrating glaze chemistry directly into the development of her surfaces. Her process spans multiple firing methods including gas, electric, raku, pit firing, and wood firing in an anagama kiln. Fields previously attended LaGrange College from 2011 to 2012 and earned a Master of Cosmetology in 2017. She received Honorable Mention in the 2026 University of West Georgia Juried Student Exhibition and is the recipient of the Fannie Wilder Education Fund and LiveArt Scholarships for 2025 to 2026. She is a member of the National Society of Leadership and Success.

Artistic Statement

My ceramic work explores rhythm, movement, texture, and line through forms that balance structure and gesture. Clay is not simply a medium but a material that records action. Every incision, impression, and shift in surface preserves the physical memory of the moment it was made. My process often feels closer to ritual than production, where repeated gestures of throwing, carving, and altering build energy into the form. Influenced by Abstract Expressionism, maximalism, medieval West African ceramics, and artists such as Glen Martin Taylor and Barbara Hepworth, my work embraces dense surfaces that reveal labor, movement, and time. I frequently use blue as both a visual anchor and cultural reference, drawing from its deep presence within African American material traditions, spiritual practices, and Southern visual culture. As a Black woman born and raised in Georgia, working with local clay connects my practice to land, ancestry, and the belief that materials carry memory and presence.

Social/Web Contacts

See more of Carley's art at: Instagram @bunnybusinessartwork



"Poison one" High fire stoneware, 10in x 11in x 4in, 2026, $200



"Maniquin edition #1" High fire casting slip and stoneware, 16in x 17.5in x 8.5in, 2025, $350
Handbuilt ceramic sculpture created through layered surface techniques including oxide washes, majolica, and translucent cone 10 reduction glazes. Carved bark-like textures contrast with smooth facial features, while thin applications of blue, green, and pink glaze create depth, variation, and atmos

MOLLY BLAUVELT



Biography

Education 1985School of the Museum of Fine Arts, Boston, MA with Tufts University, Masters in Art Education 1983Yale College, B.A., Honors in Fine Art Selected Solo Shows 1994Rodney Strong Vineyards Gallery, Healdsburg, CA, Aug. 31 - Oct. 11. 1990At the Top Gallery, "Women in Water" series, Mill Valley, CA 1988Wykeham Rise, "When in Deep Water, Become a Diver," Washington, CT Selected Group Shows 2026Americana Reimagined, Petaluma Art Center What is Age, Marin County Civic Center, San Rafael, CA 2025Sculpture in the Garden, the Ruth Bancroft Garden, Walnut Creek, CA "Memories", Falkirk Center BOX show, Gallery Route One Small Works show, Art Works Downtown 2024 MOTHER show at Torrance Art Museum, a Dorado 806 project "Sculpture"show, award winner, Marin Society of Artists "Identities", Art Works Downtown "Small Wonders", Healdsburg Center for the Arts "World of Ceramics", Marin Society of Artists "A Gathering of Color", Falkirk Center 2023"Personal Folklore", Bonita Museum, Dec., Bonita, CA 2026-1989Marin County Fair Fine Arts Exhibition, July, San Rafael, award winner 2023-2016"Inspire", Youth in Arts Gallery, San Rafael, CA 2016Art Works Downtown, Sept. – Nov, San Rafael, CA, featured artist 2015"Teachers Work", 19 Ross Common Gallery, Jan., Ross, CA 2013Marin Society of Artists, July, Ross, CA, guest juror 2011-2001 Falkirk Cultural Center, San Rafael, CA 2007Marin Society of Artists, July, Ross, CA, award winner 2002A New Leaf Gallery, Sept. - Nov., Berkeley, CA 2000Mill Valley Sculpture Garden, Aug. - Oct., Mill Valley, CA Virginia Breier Gallery, SF, CA Kalart Gallery, two woman show, Jan. - March, SF, CA 2000Quantum Corp, private show, Jan. - April, Milpitas, CA Gallery Route One, Point Reyes Station, CA 1999 Hitachi Data Systems, private show, July - Oct., Santa Clara, CA Gallery Route One, Point Reyes Station, CA 1998 Silverhawk Fine Crafts internet exhibition, award winner

Artistic Statement

I am a mixed media sculptor who loves to work with clay. I create in the coil and pinch tradition taught to me by an Acoma Native American artist. I work as responsively and unconsciously as possible. Influences include art made by the children I teach, folk art and my yoga practice. Collectors describe my work as meditative, intriguing and beautiful.

Social/Web Contacts

See more of Molly's art at: Instagram @mollyblauvelt_art



"Raven is my Totem" low fire clay and glazes, 11in x 13in x 12in, 2026, $900



"Motherhood: 3 -4, shut the door" mixed media, metal, wood, paper, clay, 18in x 16in x 3in, 2024, $500
I work as responsively and unconsciously as possible. I paint, draw and make sculptures.
I love to work with clay, wood and found objects. The current "Motherhood" series is about objects that I have saved or collected that evoke memories and stories. These are my stories about being a mother.

SHEREEN LOBDELL



Biography

Shereen Lobdell lives in Las Vegas, New Mexico, in the United States and graduated with an MFA from the University of New Mexico in Albuquerque in 1991. She lives with her husband David, also an artist, and they work out of their home studio spaces. Lobdell has taught art history and ceramic studio courses at the college level for over thirty-five years and recently retired from a long-term faculty position at New Mexico Highlands University in Las Vegas, NM. Lobdell's artistic production consists primarily of ceramic artwork, found-object sculpture and photographs. Lobdell grew up in Pennsylvania but has lived most of her life in New Mexico. Shereen Lobdell 1633 8th St Las Vegas, NM, 87701 1-505-429-8231 shereenlob@hotmail.com

Artistic Statement

I work primarily in clay, and my process involves making a variety of wheel-thrown forms that are assembled intuitively. After bisque the works are embellished with surface treatments that involve narrative and abstract painting. The energetic painting and textural surfaces are fired-on, and the final product rarely utilizes post-fire material. I have referred to these works as functional paintings, a term that encapsulates a harmonious blend of practical use and artistic expression. I re-form fragments and sections into wholes that are activated through expressive, abstract painting, and my works defy traditional boundaries by being: 2-D and 3-D, pottery and sculpture, functional and conceptual. The character of my artwork embraces personal expression and makes evident the handmaking process. I have no interest in producing works that resemble factory-made objects. My pieces are usually quirky, with gestural form and an assembled aesthetic. I combine separately created shapes and often reassemble fractured pieces into new compositions. Concepts that I wish to express through abstract forms and images include implications of connection and sometimes the re-making of the broken into something new and whole. Evidence of fractures, breaks, and the re-building of new wholes, is manifested through physical renderings meant to be read in relation to the human psyche. The imagery celebrates the interior world of imagination and memory cryptically using abstract figuration and provocative titles. Bright colors and seductive textures are employed to draw the viewer in to investigate a private human experience that is ultimately rendered universal. I have worked with clay for four decades but had always used the material sculpturally, utilizing hand-building techniques. The experience of being a ceramics teacher for most of my post-graduate life has recently inspired me to include the thr

Social/Web Contacts

See more of Shereen's art at: Instagram @shereenlobdell | Facebook Shereen Lobdell Shereen Lobdell Fine Art



"The Forgotten" stoneware cone 6, ceramic, 5in x 34in x 16in, 2026, $1000



"Linkage" porcelain, cone 6, 32in x 22in x 12in, 2023, $1000
This porcelain jar represents a classical form traditionally associated with storage, partly due to its size. The imagery painted on the surface is largely abstract but has implications of connection through rings that occasionally link. The imagery is stormy, implying that connection is difficult.

DAVID LOBDELL

NO PHOTO PROVIDED

Biography

Born in South Louisiana, David Lobdell's creative path began with clay and expanded into metal. After earning his MFA in sculpture and ceramics from the University of Notre Dame, he developed a distinctive practice in architectural tile, designing custom installations and winning public mural commissions. His move to New Mexico in 1985 opened the door to metal casting, and he immersed himself in foundry work, eventually teaching the craft at Mesalands Vocational School and later at New Mexico Highlands University, where he spent more than three decades shaping the sculpture and foundry programs. Lobdell continues to live and work in Las Vegas, NM with his wife, artist Shereen Lobdell. In retirement, he returned full-time to his studio practice, creating cast and welded metal sculptures. He is currently building a dedicated metal-casting foundry beside his home studio and remains committed to exhibiting his work and engaging with artist residencies that support experimentation and growth.

Artistic Statement

Lobdell's sculpture deals with communication and engages in a complex investigation of language through a blending of historical sources. Binary code forms the conceptual framework of our digital age, and Lobdell investigates inherent verbal analogies through both the sculpting of human skeletons and robot figures, along with describing the movement of binary code through space. Vortexes, Euclidean planes, streaming lines of code and spiritual mandalas are formed from the basic building blocks of zeroes and ones. The material reality of Lobdell's sculpture varies from gallery-ready castings to impermanent markings, but his theme persists as an investigation of contemporary human dialogue. Binary code has become a basic building block for much of his recent sculpture, though it is informed consistently with the integration of the primary element of fire. Metal casting involves high levels of heat, flame and molten materials, while exploration in scorching the landscape requires portable torches and heated branding irons. Lobdell brings fire to even his most intellectual investigations. Recently, Lobdell has become especially interested in the conceptual potential of the virtual-world made physical. He has produced robotic figures varying in scale from less than one, to over twenty feet in height. The metal figures imitate human form, and stand vertically at attention, as though waiting for direction. Some hold a book open in front of them while others hoist stacks of them over their heads. Still others hold up heavy boulders that could potentially crush them (or something else). The books are written in binary code, which adds to the curious puzzle of why robots might be engaging with physical books. The realm of virtual experience and information-mining is an intangible one, and the physical character of these personages and the books or rocks that they hold, are the antithesis of the offerings gleaned from a contemporary flat s

Social/Web Contacts

See more of David's art at: Instagram @davidlobdell | Web davidlobdellartwork.com



"Binary Mandala" iron and steel, 7ft x 4ft x 4ft, 2013, $4000



"Litter Along the Information Superhighway" steel, 20ft x 8ft x 2.5ft, 2000, $3000

ARETE XU



Biography

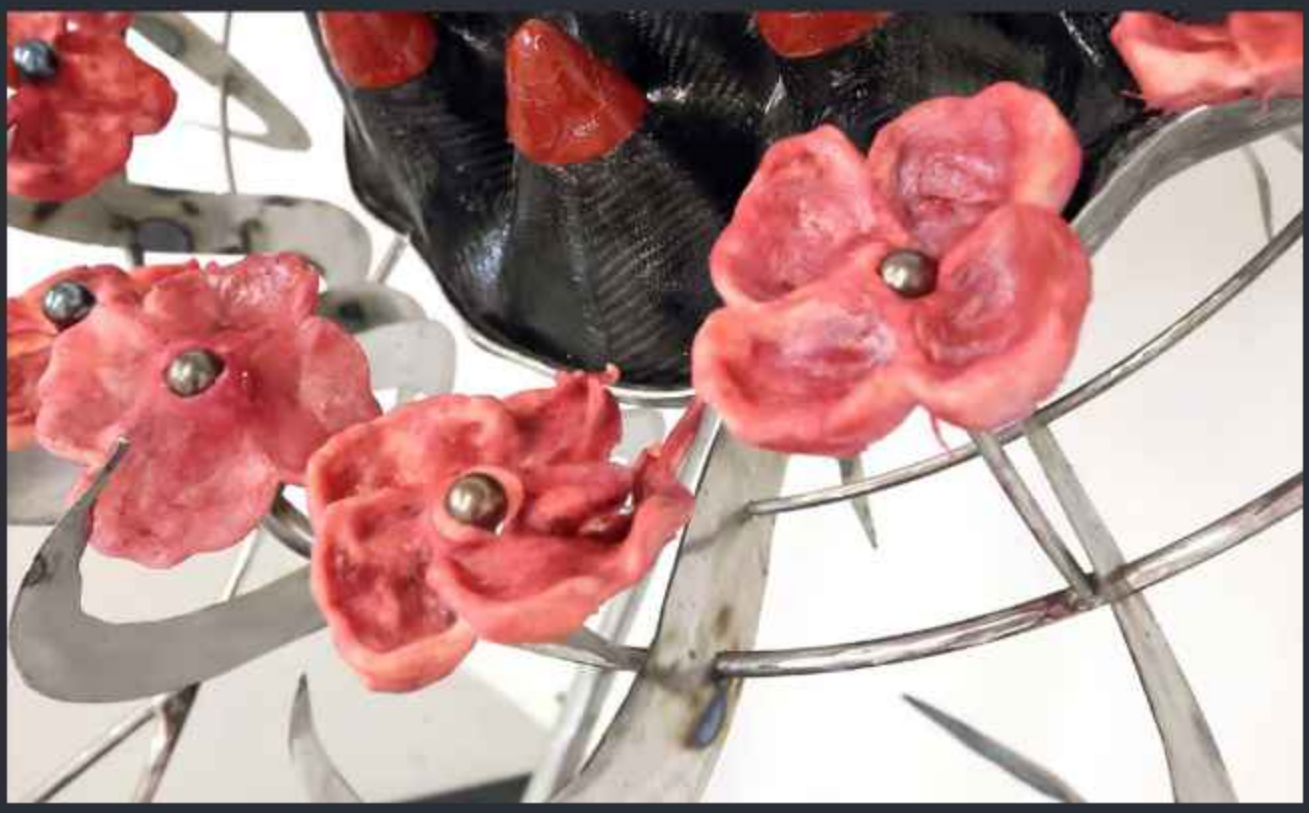
Arete Xu (she/her/hers) is a multidisciplinary artist and storyteller. Her creative practice ranges from studio work in sculpture and new media to community-driven publication, curation, and arts programming. She is from Aotearoa, New Zealand, and also grew up in China and Brazil. Arete received her BFA from the Rhode Island School of Design and has exhibited at the RISD Museum and various shows in New York and New England.

Artistic Statement

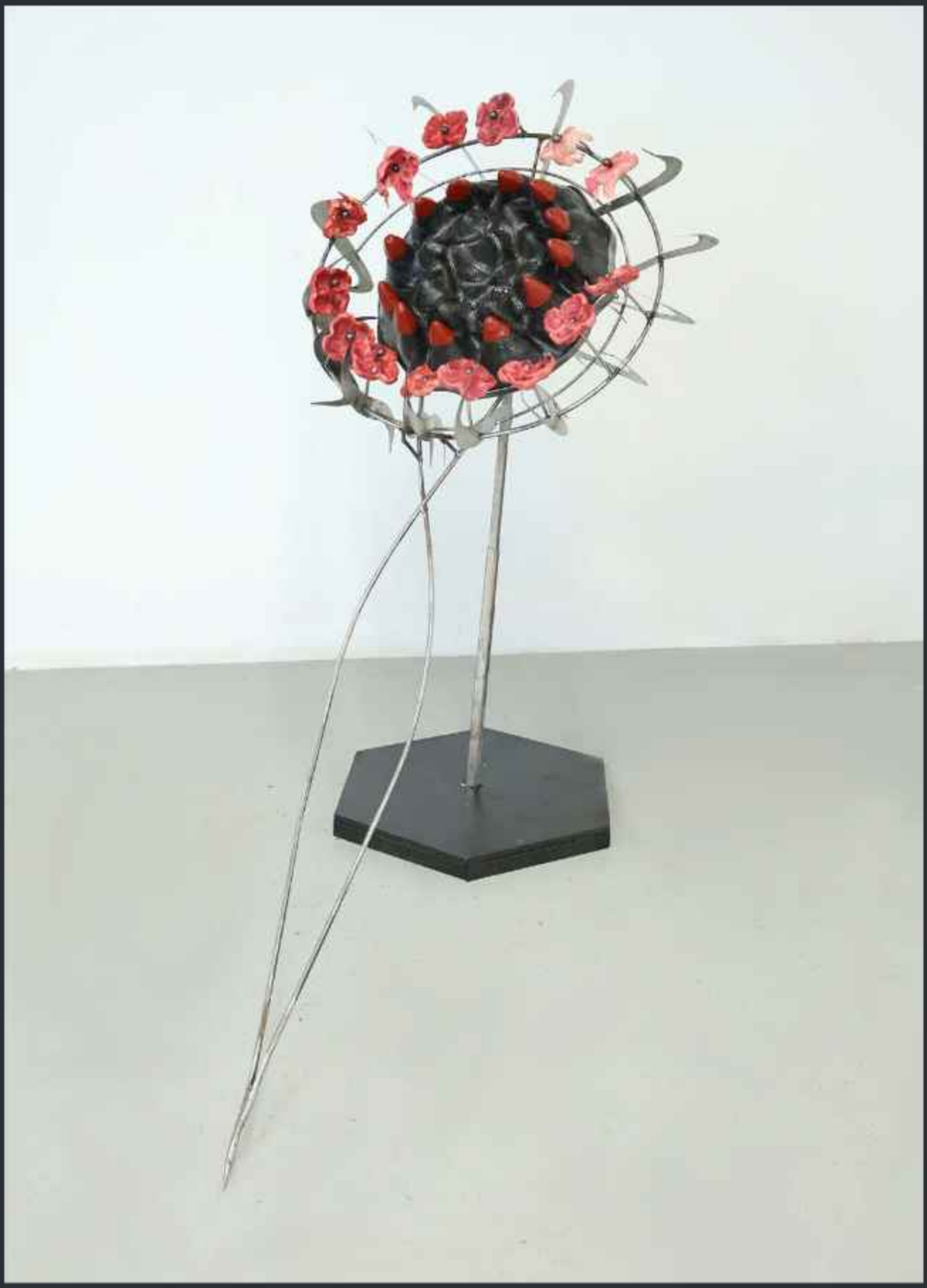
Arete's practice traverses across her many homes, her many hearts, her many 'beings'. In Odyssean fashion, she narrativizes her observations of histories, languages, landscapes, migration systems, and ethics from multiple worlds, as someone who's a part of the Asian Diaspora. Resisting pre-fixed narratives about transnationalism, she uncovers the unexpected crossroads where global diasporas intersect. She honors these stories, endeavoring to speak to their uneasy contradictions nonetheless. To Arete, diasporic identities have always rendered truths into fables. The tension between presences and absences plays out materially in her work. Arete is equally drawn to the vernacular of traditional mediums like lacquer(daqi) and carving, as she is to the cultures channeled by technology, which manifests in digitally fabricated, video projection, and performance works. Through this hands-on digital alchemy, she hopes to build a new hybrid folklore, one that resonates with the elusive belongings of in-between existence.

Social/Web Contacts

See more of Arete's art at: Instagram @_aretexu_ | Web aretexu.com



"Haircut-induced Poppy Error Fever" Carbon fiber, blue foam, resin, lacquer, my hair, silicone,, 2ft x 2ft x 6ft, 2026, NFS



"Haircut-induced Poppy Error Fever" Carbon fiber, blue foam, resin, lacquer, my hair, silicone, 2ft x 2ft x 6ft, 2026, NFS

JAMIE WEINFURTER



Biography

Jamie Weinfurter is a 3D artist and an Assistant Professor at Michigan State University. Her research rebuilds ideas of home based on her experience of sustaining a Traumatic Brain Injury through uncanny installations, altered structures made from household objects, and community-focused events of shared discovery. She earned an MFA in 2024 and an MA in 2023 in Sculpture & Intermedia from the University of Iowa, and a BFA in 2018 from the University of Wisconsin-Stevens Point. She has exhibited in national and international juried exhibitions across the US and Canada, as well as public sculptures at Franconia Sculpture Park, Sculpture Trails Outdoor Museum, Josephine Sculpture Park, Salem Art Works, a community sculpture with Audubon Elementary School in Dubuque, IA, at Western North Carolina Sculpture Park, and her newest public sculpture at the I-Park Foundation in East Haddam, CT. In 2025, she recently attended a Winter Residency at Penland School of Craft, was an Iron Light Artist-in-Residence at WNC Sculpture Park, and attended the Mother's Milk artist residency in Newton, KS. Her latest solo exhibition, Everything but, occurred in October of 2025 with Avenue for the Arts at The 106 Gallery in Grand Rapids, MI. Jamie was recently an artist-in-residence with the I-Park Foundation in June of 2026 and will exhibit as part of a two-person exhibition with Thomas Moberg at Artlink Contemporary Gallery in Fort Wayne, IN in July and August of 2026.

Artistic Statement

My research on reconstructing functional commodities and spaces celebrates the ephemeral and visceral qualities of memory. Embodied experiences of uncanny domesticity highlight everyday mundanity, while exposing the adverse effects of consumer culture, unsustainable materialism, and discredited disability in American capitalistic systems of societal value. Raised in a conservative and heteronormative home, art became an outlet to explore my queer identity, gender outside of patriarchal ideals, and the purpose of being an artist as a necessary political critique. In May 2019, I endured a Traumatic Brain Injury from a 13 lb. chunk of concrete. My recovery necessitated six months of rehabilitation, through memory-building exercises and a new eyesight prescription, which ultimately brought on loneliness and grief over lost memories and a sense of self. Informed by my recovery and search for home, my sculptural installations include Scollages and their shadows, cast metal and fabric sculptures of deteriorated fabric forms, double-exposed cyanotype prints of architecture, and distorted furniture. The haunting differences yet familiar closeness of these interventions become potential sites for queer homemaking through fostering connection and belonging beyond ingrained ideas of disparate social class systems, the irreverence for labor, and the importance of the everyday.

Social/Web Contacts

See more of Jamie's art at: Instagram @jaybyrdart | Facebook jamie.weinfurter | Web www.jamieweinfurter.com



"Home Treatment for Female Hysteria" Couch Cushions, Deconstructed Armchair, Metal Springs, Stuff, 4.8ft x 2ft x 4.4ft, 2020, $3000



"Leave the Light On" Cast iron and a solar-powered light, 5ft x 2ft x 2ft, 2025-2026, $5000
"Leave the Light On" is based on the saying to welcome someone, provide safety, or indicate that someone is expected to return. This sculpture embodies this feeling of hospitality and care through its reconstruction, while acting a lit landmark to return to during different times of day.

SAID EL PRADO



Biography

The beau ideals of my art are master improvisers; they embrace wild imaginings as a tool. My modus operandi is in flow, in flux. The methods I am using are unalike the ones I have used before. A new idea is complex to think of. It takes fantastic imagination. My art finds inspiration in the sciences, the arts, philosophy and psychology. I consider the role of consciousness, aesthetics as well as logic. My studies of Visual Arts at the Academy of Art and Philosophy, Ethnology, Pre-Columbian Cultures at the University led me to many worldwide expeditions. My approach to art and life is to study, to inspire. An open, questioning mind can create profound beauty in science and art.

Artistic Statement

the power of art and nature Said's artworks are a mathemartistic aesthetic game to engage with, they are buildings, they have characters, they are sculpturing the space, Said's artworks are uplifting, they situate and elate. Said's artworks are spatial organizers, signifiers and magnifiers. Said's artworks enhance the experience of space-time. Said's artworks embody as an objet d'art. Said sets his artworks into particular fields of reference. Said's artworks create a Body-Mind-Posture. To sink into Said's artworks make think into visions. Said's artworks invite for immersion In the design, in colors, in comfort and daydream and entertain to listen to their telling tales. Said's artworks are story tellers. The artwork is the queen of the show. mathemArtist Said El Prado

Social/Web Contacts

See more of Said's art at: Web taoscube.com mathemartist.com mesacube.com



"Listening to Said's Fables" metal wire vinyl rubber, 150cm x 60cm x 50cm, 2026, $3500



"Infinite Possibilities" Chair Wood, Rolling Shoes, 130cm x 70cm x 60cm, 2026, $4000
soy el asiento para soluciones asimétricas de ecuaciones simétricas siéntate relajar tu cuerpo y tu mente y deja que la imaginación vagar libremente

DEBÓRAH ANNE KAUFMAN



Biography

Debórah Anne Kaufman, a native of the Southern California Coastline, demonstrates her exuberant, passionate creativity through creative arts from an early age. At the age of ten, she began her formal education in technical drawing, painting, sculpture & interdisciplinary works under the mentorship of Founder/ Director Edward "Ed" Mark Buttwinick of the Brentwood Art Center. Inspired by the Italian sculptor, painter, architect, and poet of the High Renaissance, Michelangelo Buonarroti, Debórah emphasized the beauty, grace, & strength she saw in the human figure through realism and super-realism. Honing her technical skills, she produced large, vibrant, colorful pieces in acrylic paint & chalk pastel of the human figure & its interaction with nature, as well as sculpture and interdisciplinary works. Debórah received her BFA in Live Action and Computer Animation at the California Institute of the Arts (1991). Her thesis, an educational film on child abuse, Into Your Heart, was premiered by the National Committee for the Prevention of Child Abuse & Neglect, archived in the National Library Clearinghouse of Information in Washington, D.C., and distributed by AIMS Media. Working in the entertainment industry, her work developed from realism to super-realism and surrealism through works including a children's story, Roots 'N' Wings by British musician & music video director Lol Creme, & Parasite Eve, a role-playing video game developed by Square, a sequel to the novel written by Hideaki Sena. Debórah received a Master in Clinical Psychology, with a specialization in Trauma & Co-Occurring Disorders, & an emphasis in Marriage and Family Therapy at Phillips Graduate Institute (2008). In her private practice, Debórah constructed a multi-disciplined treatment program for individuals with Trauma & CODs, which included art therapy, neurofeedback, DBT & mindfulness meditation to explore & delve into the depths of the conscious, subconscious & non-conscious mind.

Artistic Statement

From the early age of 10 years old, I recognized I have special gifts in the creative arts, from writing to music, song, & dance, & in the fine arts, from drawing to painting, sculpting, & interdisciplinary works. I utilize my technical skills to express & share my thoughts, feelings, & beliefs with others - Heart, Mind, Body, & Soul! The moment I put pencil to paper, paintbrush to canvas, or hands to clay, time & space disappear as I immerse myself in the process. With my conscious mind, free from judgment, I feel fully at peace with an exhilarating connection to nature & life around me within the Astral Universe. As I strive to master the use of color, design, composition, perspective & perception, positive & negative space, human anatomy & technical illustration, my work exemplifies realism, super-realism, surrealism, the subconscious & non-conscious mind. I enjoy the challenge of double entendre, innuendo, puns, & word play to explore and share my unique perspective, use of humor, & thought-provoking concepts and ideas beyond the mundane to expand individual, community, and global perceptions. I seek to convey my concerns about being human at a crossroads, in which we must choose a path of positive virtues & a return to nature to gain insight, clarity, efficacy, empowerment, & enlightenment, to attain the 12 Laws of the Universe: divine oneness, vibration, attraction, correspondence, action, cause & effect, compensation, perpetual transmutation of energy, relativity, polarity, rhythm, & gender & the 12 Laws of Karma: The great law, creation, humility, growth, responsibility, connection, focus, giving & hospitality, here & now, change, patience & reward, & significance & inspiration. Further exploration contrasts the negative path of immorality & the 12 Deadly Sins: pride, envy, greed, lust, gluttony, wrath, sloth, hypocrisy, ignorance, denial, tribalism & gnosis—in which money, power, property & prestige divert us from our primary purpose.

Social/Web Contacts

See more of Deborah's art at: Instagram @DeborahAnneKaufman | Facebook Deborah Anne Kaufman Deborah Anne Kaufman Art



Detail from "Octopus" Foam Clay, Foam Core, Acrylic Paint and mini lights, 30in x 20in x 20in, 2026, $1500



"Octopus" Foam Clay, Foam Core, Acrylic Paint and mini lights, 30in x 20in x 20in, 2026, $1500
This is a sculpture of an octopus suspended in an aquarium with twinkling lights floating downward.

SCULPTURALIST

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ISSUE 003



"Intercession" by Liam Daly, Mixed Media Sculpture, 70in x 18in x 7in, 2026, $4300
A fragmented devotional figure is paired with exposed electrical components and a small red neon hand. By revealing the infrastructure that powers illumination, the work explores absence, repair, and the ways spiritual meaning continues to persist through damaged and discarded objects.

SCULPTURALIST

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ISSUE 003



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