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*No More Secrets*  
Purses and wood  
44" x 44" x 14"  
\$4000.00

## Harriett Cortez

Though always intent on creating sculpture that is accessible on many levels and open to the validity of subjective interpretation, I seek to create a dialogue of issues, express opinions and interpret feelings. I am inspired by found objects and traditional and non-traditional art materials using them as a reference to or denial of their historic uses. In my work I also strive to comment on the human condition, through humor, satire, whimsy and/or pathos.



*Ziggy's Prayer (Cancer Awareness)*  
Charcoal  
15" x 20"  
NFS

## Tamerick Zachary

I am a portrait artist. My mediums are charcoal and pencil. I am 23 and a current college student at Baton Rouge Community College.



*01 18 2020*  
Painted paper collage  
48" x 36"  
\$900.00

## Kevin Babb

I am an architect and artist. I have been creating since early childhood and have worked in a variety of media including tree house building, drawing, painting, stained glass, frame making, furniture and cabinetry, and home remodeling. I love the tactile process of making things. My present body of work concentrates on the juxtaposition of color and patterns to create abstract compositions using painted paper collage. In each piece I create the intent is to make your eye focus on one element, or make your eye compare various elements, or make your eye scan the entire work in a slow process. Ultimately, if I have made you subconsciously view my compositions using one of these strategies, then I feel I will have succeeded.



*True North*  
Wood, steel, copper  
40" x 109" x 32"  
\$2400.00

## Craig Taylor

I grew up a stones throw away from the Mississippi River in New Orleans and was always deeply enchanted by not only the immense power and majesty of the river but also the wooden logs, limbs, lumber and various other artifacts it would leave behind on the shore. It was always an adventure as to what you might find and what was cast aside by the river from somewhere probably very far north. I think some of that energy still informs my work today. Through wood, steel, and other pieces that have somehow found their way downstream to me, I try to find that deeper flow. The pieces I make are the "transports" for that journey. Wood is my main medium, along with steel, glass and anything else under the sun whose reflection catches my eye.



ARTS  
COUNCIL  
OF  
ALABAMA

*Muffler and Fern*  
Digital C-print mounted on hardwood  
30" x 30" x 2"  
\$425.00

## Matt Morris

I apply an assemblage approach to photography, re-purposing discarded things. I've used as a model the phenomenon of obsolete technology inevitably being elevated as art form. What if I could turn this dynamic around, and transform something that should be obsolete into art; would the status of that thing as an object of art then render its technology extinct? For example, my neighbor tossed out a muffler, so I transformed it and cast it in a new role in a photograph. Now that the muffler is art, can we finally relegate combustion engines to the technology of yesteryear? Consider also petrochemicals as fine art. Even the cheapest toy has intrinsic value from the natural resources that were displaced in order to make it. Every twenty-five-cent flotsam at the garage sale is really a quantifiable treasure. Because in the future, every bit of junk will be world famous for fifteen minutes, or probably even longer if it is made of plastic.



*Shore of Crest Lake*  
Gouache on Paper  
14" x 11"  
\$200.00

## Sydney McGraw

Often created on location, en plein air, each painting and experience for the artist is unique. Unlike photography, these paintings are creations made over several hours and capture the essence of the scene rather than an exact replication. It is a formula that combines notes of realism with the abstraction and texture found only with a paint brush.





*Rue Jefferson (II and III of III)*  
Oil on Canvas  
24" x 48"  
\$1250.00 (each)

## Craig LeBlanc

I currently paint with oils on canvas, panel and wood. I began painting in earnest in 2005 as a largely self-taught artist. My work is figurative, often with expressive crowd scenes and images of massed humanity creating plenty of color, excitement and visual action. I have a fondness for the crowd- often a curious and harmonious cacophony. The paintings are frequently (but not exclusively) Southern centric in nature. My work often celebrates our shared human experience in public spaces or gathering places. There is a oneness, a certain commonality to be both endured and celebrated. I strive to visually explore the duality of that commonality juxtaposed with our undeniable visual uniqueness. Above all, I aim to attract and keep viewers interested with work that demands more than a perfunctory glance.



*Memories from a Summer Day*  
Photography  
36" x 24"  
\$250.00

## Randy Roussel

Nature and beauty are merge in so many ways. My goal is to create photographs that require an observer to more closely examine the beauty before them.



*Swamp Things*  
Mixed media on canvas  
36" x 48"  
\$1200.00

## Claire Gowdy

As a long life native of South Louisiana, my art is heavily influenced by the marshy landscapes and river industry. I use many forms of washes and translucent acrylic paints to achieve that foggy look. I love to make marks with pastel and charcoal and occasionally I use handmade collage papers or Asian rice papers in my work. The final result conveys an ethereal feeling. I consistently explore elements of design but I lean toward a linear and blocky composition. My hope is that the viewer will feel a sense of joy in my pieces.



*My Red Rocker*  
Oil and acrylic  
18" x 24"  
\$700.00

## Andrea Schellman

I paint traditional subjects with a contemporary aesthetic inspired by the intersection of land, water, and sky. Sometimes the landscape is a stepping off place to explore the interaction between people and the land, as well as the interior “scapes” of domestic life—kitchens, porches, gardens, and the places in between that remind the viewer of home.

I enjoy exploring Louisiana’s farms and back roads, coastlines and waterways. Weather and location permitting, I paint plein air as well as in the studio. I usually paint in oils but occasionally use acrylics, gouache, or soft pastels.

Since moving to Louisiana six years ago, I exhibit primarily in Lafayette, LA. I’ve studied with plein air artists Susie Baker (Houston), Phil Sandusky (New Orleans), and Shelby Keefe (of Milwaukee), and abstract colorist David Kessler (of Charlotte, NC). My paintings are held in private collections in the U.S. and Europe.



*Ladies Choice*  
Oil on board  
36" x 36"  
\$2350.00

## David Horton

Unlike many artists, I don't mind being labeled a narrative painter. It has been a rich tradition in the history of art. As to the symbols in my work, each composition forms an allegory to a life situation. The objects have their own symbolic meaning. The **CONDITION** of the object and its **RELATIONSHIP** to other things in the composition are clues to the story being told.



*I Disturb the Garden Just by Breathing*  
Watercolor and ink on paper  
14" x 10"  
\$300.00

## Elizabeth Fussell

I am primarily a watercolor artist focused on portraiture and abstraction. I am fascinated most by color and light, and I enjoy finding and emphasizing the lines created by the interaction between these elements, creating patterns and details inspired by these edges. I focus most on watercolor and ink, with the occasional experimentation in other media. Watercolor appeals to me because of the opportunity to build translucent shapes and layers of color, while I can get tiny details in ink to satisfy my obsession with pattern and line work. I choose my color palette for each piece based on mood, allowing the lines created by the edges of color to inform the placement of ink or small details, or sometimes the other way around. For this reason, I am drawn most to abstract and non-objective images for the freedom they offer through color, shape and pattern, and to portraiture for the challenges it offers in incorporating these same ideas into the depiction of a familiar face.



*Cowgirl in Blue Tub*  
Oil painting  
26" x 30"  
\$2000.00

## Vera Taylor

My artwork reflects moments of life whether it be past or present. Realistically painted in more brilliant color than not. The aim is to capture the essence of a moment it's passion, reverence, complacency or emotion at that moment. A moment frozen of an incredible talent of a famous guitarist playing for an audience feeling his music deeply within. A common moment like bathing, but in a uniquely way in an old timely tub outdoors.

Sometimes my artwork has a comical almost fantasy approach. Such as a frog reclining on a water lily in a pond full of water lilies. It is always about a moment of life and time.



*Midiendo / Measuring*  
Oil on canvas  
30.5" x 30.5"  
\$2200.00

## Stephanie Reed

My approach to imagery is sincere but not literal, and my art indulges in painterly gestures and layered dynamic abstractions that resist reduction to the merely illustrative. I transcribe light, color and shape to canvas in a practice of “being with” scenes from my own life. The canvases bear the accumulative marks of my patient and persistent gaze to recreate moments with a loving kindness and even-handed fidelity to form. The works stand as a bottom-up approach to representation with an emphasis on the specific over the general. In this meditative dive, time slows and intimate slices of specific worlds unfold and envelope the viewer, invoked by visceral layers of brush and palette knife strokes.





*Celestial Procreation*  
Acrylic and Mixed Media on Canvas  
18" x 24"  
\$600.00

## April Hammock

Manifestations of forms in rhythm with time.  
Barriers divide. Voids connect. Decay proceeds.  
Anomalies emerge. The sublime introduces itself, forecasting the imminent future.  
Structures that contain chaos, attempting to shield it from the world.  
Domestic and wild.  
Rebellious organisms frenetically dance across foreign surfaces.  
Ostentatious pulse of fragile, marching life.  
The South Louisiana environments play a role in inspiring these series of works.  
Raw, real, and concrete;  
Constant interruption by time.



*HVD*  
Oil on wood  
8" x 8"  
\$1500.00

## Chris Page

The common theme in my work is truth. Whether painting, drawing, writing, or teaching, there is an inner energy that is seeking greater expression, through me, always expanding towards a greater truth.

The paradox of this is that the truth cannot, will not ever be "got" by me. It is a constant journey of seeking. The seeking, and not necessarily the finding is the journey. My interests and my artwork are primarily concerned with the human figure. I consider draughtsmanship to be the core, and fundamental to any artwork, and it is central to all I do. To paraphrase Claes Oldenburg, I consider myself "merely a painter trying to inflate the plane." And to paraphrase Woody Allen, "success is 90% showing up." That is what I do. I show up, I work, and thereby I facilitate to the best of my human ability a greater opportunity for whatever truth there might be to show up as a result. It is all that I can do. It is a lot. It is enough.



*False Flags*  
Bricolage and acrylics  
32" x 32"  
\$2000.00

## Paul Dean

"False Flags", as a term, refers to a military act orchestrated so that it appears to have been carried out by an enemy that the military power wishes to attack.



*2 Times*  
Acrylic paint on wood  
41" x 48"  
\$4000.00

## Jonathan Brown

My art is my contribution to the universe. Each and every piece is what I felt the need to express to you at that moment. When I say you, this also includes myself. I view you and I as one. Consciousness and fun are huge factors in my art. This gives a playful, yet serious feel to it which makes a great balance, I think that life is all about balance, and art is my balance.



*In the Middle of a Dream*  
Woodblock reduction print  
35" x 33"  
\$1600.00

## **Brinley Ribando**

A New Orleans based artist specializing in painting and printmaking, born and raised in Lafayette. Depicting the world in a vibrant and colorful way, to allow the viewer to immerse themselves into a magical world.



*Ibis and Opal*  
Colored pencil and silver leaf on illustration board  
11" x 14"  
\$560.00

## Megan Buccere

My current work (2015- present) has largely dealt with breaking free from anxiety and depression.

“My daily struggle through anxiety has brought me through isolation, melancholy, and eventually the cathartic release of its grip, all of which I seek to express through the details of my work. The oil paintings’ sticky strings represent my sense of understanding of how anxiety appears and its hold of every aspect of my life. Additionally, the strings connect different facets of my life, seeming to strangle me and other sufferers. I also use natural elements such as encroaching flora and fauna to describe my feelings of being stuck in a repetitive cycle of worry and fear. The soft pastels and small bits of dust-like metallic leaf drifting through some of the works represents the lifting of the anxiety and my emergence from its disorienting fog.”



*Encapsulated*  
Oil and gold leaf on canvas  
40" x 40"  
\$2500.00

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*North Rankin Street*  
Photography  
18" x 13"  
\$500.00

## Michael Elliott-Smith

Earlier in my photography career, I photographed landscapes with infrared film to capture the image in the unseen, sometimes eerie light. I moved into digital photography in 2005, shooting both digital visible and digital infrared images. Once I understood the power of Photoshop, it opened up a new direction to explore, the world of surrealism. Some of my prints are formed from a number of images, these constructed places only exist in my imagination fueled by dreams, personal emotions and life experiences. Whether, the final print is composed of one image or several, I am simply presenting my vision of the world around me.





*Futility II*  
Relief print and repurposed fabric  
10" x 12"  
\$200.00

## Kelsey Livingston

Kelsey Livingston's artwork explores the concepts of ephemerality, and potential through a visual metaphor. She uses birds and space imagery in a combination of printmaking processes to form anthropomorphic narrative imagery. She is interested in the relationship one has to their own mortality and place in the cosmos. She's working through questions like: How does one deal with oblivion? Does the knowledge of death affect how one approaches new life, or the concept of potential? Each work is representative of a moment her life. The title of each piece is meant to hint at its message. Influenced by writers like Carl Sagan, Gaston Bachelard, she looks to others who talk about the experience of being mortal through the lenses of science and philosophy.



*Morning Cup*  
Acrylic  
36" x 48"  
\$2000.00

## Brandon V Lewis

"Your gift will make room for you." Words spoken by a supportive grandmother, who eventually became the artist first patron in a sense. His works celebrate the richness that is the African American experience. From real chocolate colored women with swollen ankles and bent backs, to sandstone complexioned old men with somber stances, the artist work is a real celebration of oral traditions and stories, retold with paint. It is his purpose to 'tell the story' and tell it well.



*La Colmena*  
Lithography  
22" x 30"  
\$200.00

## Paul Acevedo Gomez

I consider my work to deal with social interactions in relation to the infrastructure of urban and rural settings. I refer to the absurdity, and reconstruction of structures such as power lines, specific parts of buildings, houses, roads and other man-made objects that, as a society, we abandon or renovate, but remain active because of their continuous use. As a Mexican-American artist who struggles with the language barrier and a sense of belonging, I find myself reflecting on my personal experience, in relation to the constant change that these places share with one another.

Using automatism, I overlay, cut and manipulate paper to recreate man-made objects. At the same time I apply text using different drawing materials layered on top of each other to suggest a narrative. Letting the development of my imagery to indicate an idea of absurdity, but also question the original purpose of each object based on their actual appearance.



*La Chousse verte la bordure du bayou des Acadiens*  
Acrylic and Bayou des Acadiens sediment on panel,  
repurposed frame  
41.75" x 29.75"  
NFS

## Jonathan Mayers

In my current practice, I paint vibrant representational landscapes ambiguous enough to evoke feelings of familiarity, wonder, and adventure, then connect the real and the illusionistic by adorning my work with materials from those distinct locations. Each scene represented in my paintings is linked to either my personal ancestry, travel experiences, contemporary or historic events. I attempt to champion narratives by addressing human-inflicted and natural consequences in the environment through personification in mythological beasts and spark heritage language (re)acquisition in Louisiana by writing trilingual micro stories in Louisiana French, Kouri-Vini (Louisiana Creole), and English. Inspired by not only personal research, but also research and knowledge by Dr. Christophe Landry (Sussex), Herbert Wiltz, Dr. Oliver Mayeux (Cambridge) and the Kouri-Vini (Louisiana Creole) language community, my work has become a representative facet of Creole communities in North America.



**Rob Carpenter**  
*Paths of Moving Points* 10.30.19  
Ink on paper  
32" x 32"  
\$1500.00

## Rob Carpenter

"Paths of Moving Points" is the title I chose years ago when this series of drawings started because it is the textbook definition of this key element of art and these drawings rely heavily on that element. The reoccurring comment I often hear from observers about these drawings is that they resemble "weavings" or tapestries." While that was not my original intention, I have grown to embrace that observation since in fact, the hundreds, if not thousands of lines do act like threads that have intertwined themselves visually on the paper just as threads of a cloth do on an actual textile product. The process is slow, deliberate, and I find it to be very meditative. Every drawing consists of many layers of lines. I chose a particular type of line and cover the surface of the paper. They may be straight lines, they may be lines that squiggle, they may be dashed, and they may be lines of varying widths. After I finish one layer with that line type, I move on to another layer.



*Emanate*  
Oil on canvas  
72" x 52"  
\$5800.00

## Ann Marie Auricchio

My work is an expression of energy and visceral response to both physical and psychological places. Concepts of abstraction are paired against traditional explorations of light, shadow, and form.

Drawing upon elements of nature, urban chatter and textures, a doorway is found into the work. Once inside, a new space is explored that relies on the rumination of experience [pure guttural reaction and memory]. The resulting imagery allows the viewer to journey along a path of pulling apart, reconstructing, and sitting with the raw emotions that ultimately form our universal experience.



*Ring Crossing*  
New Media  
19 x 19"  
\$1500.00

## Kevin Rhodes

Within the realm of digital art non-traditional methods of painting have opened up for me an infinite path of exploration. I work in groups or series based on a singular, chosen matrix. My work is about the exploration of color and different elements of shape: geometric, organic, morphous, amorphous, bio, geo, etc. Often embodied in my works are digitally created brush strokes overlapping each other at various angles and opacity levels creating a subset of colors and shapes – often juxtaposing flatness with the perception of depth. Other stylistic elements incorporate opaque (solid-colored) geometric shapes or photographic images as either the foundational or overlaying/underlying components in the construct



*Duet*  
Colored Pencil  
14" x 11"  
NFS

## Lanny Smith

"Duet" is a tribute to M.C. Escher's "Drawing Hands." Instead of two hands drawing each other in a rectangular composition, two invisible violinists play a duet in an ellipse. The violinists are harmonized to each other in a subtle way so that each player's bow crosses over and plays on the partner's violin. It is a metaphor and celebration for any relationship where two people are close enough to be tuned to each other, whether it is in music, love, or friendship.





*Aspects of Self*  
Oil paint and collage on canvas  
36" x 36"  
\$500.00

## Sara Hardin

Identity is a balancing act. I attempt to stabilize the roles of art educator and artist, in addition to the roles of student, wife, daughter, sister, and friend. The tension of this balancing act has inspired me to explore how these various roles make up a woman's sense of self. Working in oil paint and collage, I began this series as a self-reflection. I realized that as a young woman, I do not have one static identity, but multiple identities depending on the environment. I choose to represent this concept using glassware for the diverse, shiny, and desirable nature of the object. I feel the need to collect these identities to grow as a person even if it can be overwhelming. This investigation of self has allowed me to accept and become more self aware. Through this work, my intention is for other women to find likeness and for us to reflect, show compassion, and give support in order to inspire and empower other women.



*One for the Guys*  
Watercolor  
24" x 29"  
\$1575.00

## Claudia LeJeune

I have always enjoyed drawing and painting, even as a child. I attended Mississippi College for Women as an Art Major, took courses at Dayton Art Institute and continue to take workshops to improve my skills. I am drawn to subjects that beg to be painted because of drama created by light, color, contrast, or that tell a story. Anything is "fair game". I am not concerned with having a particular style, but I am drawn to realism because of the challenge presented in producing a work with depth on a flat surface. I may use multiple techniques within one painting as the subject dictates. I believe that if I am passionate about my subject it will be evident in my work.



*Stimulus*  
Steel and composite  
46" x 36" x 4"  
\$900.00

## Mary Ratcliff

My immense adoration of our natural world and its ever-changing landscapes is as profound as my admiration for its inhabitants. The sculptures I create are narrated portrayals of these affections, depicted as vibrant organic systems, often revealing gestural qualities. Processes of communication and growth inspire the shapes and contours, while color is used to activate high-spirited, positive energies. I aspire to transform spaces that emit an otherworldly experience where biomorphic bodies are alive; growing, breathing, conversing and connecting with one another and their observers.



*Aftermath*  
Mixed media on paper  
22" x 27"  
\$525.00

## Rebecca Madura

Abstraction can be defined by an absence of reference to the visible world, placing content uncomfortably between representation and abstraction. It is in this space that I place my work. I create visual hierarchies, wholly determined by intentionality of creation, obliteration, and obfuscation. Formal considerations dominate, determining content in my work. A commitment to the act of painting where the hand of the artist, the color palette, and gesture is anything but a neutral player, but is the catalyst to content. Recently, I have resisted predetermined ranking of visual elements, eschewing a need to maintain preciousness of parts in favor of creating a harmonious painting as whole where the emotional impact of color relationships is integral. I layer colors, textures, and add bits of personal ephemera to creating a nostalgic suspension of time, even while appearing on the verge of chaos. My paintings convey ever-present tension while the surface may appear quiet.



*The First Recital*  
Hydro-stone  
10" x 22" x 6"  
\$1800.00

## Kim Bernadas

Although my dedication to sculpture has been, in the grand scale of things, very brief, my obsession with the nature of human form has been lifelong. About 30 years ago I found myself looking to reconnect with my artistic side and stumbled upon a sculpture class. With that first piece of clay in my hands, I knew that I had found my new "high" the ethereal connection back to the human figure. In all its beauty, young or old, fat or thin, I loved it all because it was all so eloquent and yet so mysterious. As with most figurative artists, we all want to bring a fresh approach to that age-old beauty- the nude. I sigh when I read many an art review, hinting that the nude may be old hat, passé. What I believe is that the figure is forever new, and in communion with the beauty found in nature, each a mystery to be studied. Sculpting the Portrait is my most rewarding journey of work. I strive to capture my subject down to their inner core, reveal their strengths and weaknesses.



*Draping I*  
Ceramic with white glaze  
20" x 13" x 12"  
\$2000.00

## Kristina Larson

I create biomorphic monochromatic sculptures and functional designs. I explore the limits of my materials by hand-building, sculpting, and assembling. Also incorporated are vibrant LED lights, inspired by neon art and the electric pop colors of the 1980s. I rely on chance and accidental happenings, embracing the notion of celebrating the beauty in imperfection.



*Carnival*  
Hand built Stoneware  
6" x 18" x 6", 6" x 16" x 5"  
\$650.00

## Francesca Stenger

Living in Louisiana has greatly influenced my current series "Carnival." Observing and inhaling the culture of carnival season in New Orleans. The Krewes are represented in the personality and mystery in each hand-built sculpture. Traditional celebration and respect for local culture is represented in each piece.



*Asclepius Ecclesia*  
Aluminum  
4.5' x 4.5' x 4.5'  
\$10000.00

## Jamie Spinello

I create abstract botanical sculptures in paper, plastic, glass, silver, and aluminum informed by the underlying geometries and structures of plants that facilitate reproduction and growth. I am fascinated by the mechanisms utilized by plants to unfold new leaves, open flowers, and disperse seeds. I seek to express these mechanisms in my sculptures. The scale of my sculptures range from small scale jewelry works only centimeters wide to small paper and plastic maquettes measuring several inches in size all the way up to larger free-standing sculptures in aluminum which require the viewer to experience them from all angles.

My current body of work focuses primarily on native wild plants growing in open green spaces around my home and in my garden. Through experiencing my work, I aim to spark curiosity about the wild native plants that viewers might have growing in their own back yards and perhaps inspire more people to add native plants to their home gardens.



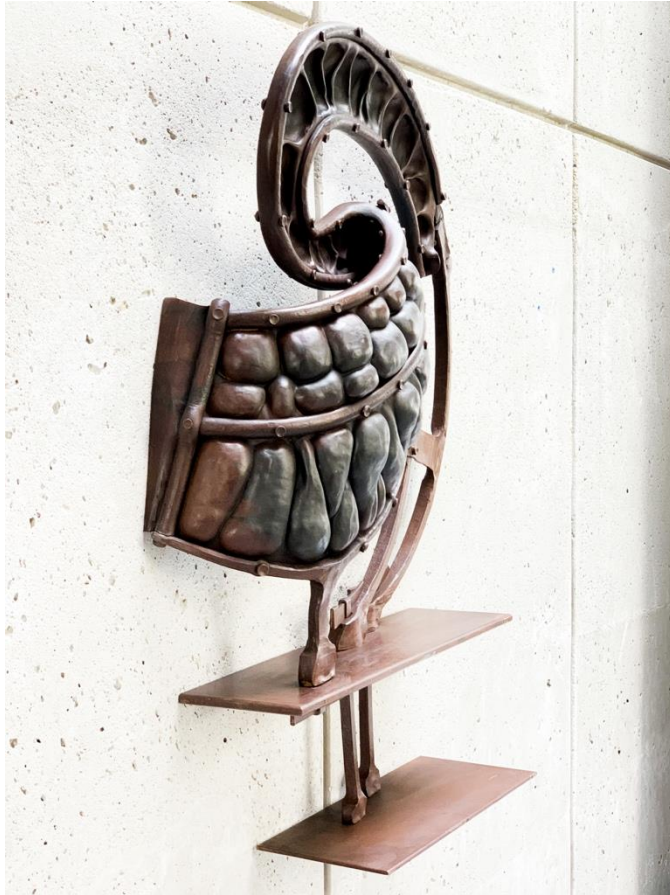


*The Jaguar of the Virgin of Zapopan*  
UV Reactive acrylic on wood panel  
47" x 42"  
\$11500.00

## James Flynn

My "Opto-Kinetic" paintings are explorations in Chromoluminarism, ambiguous geometry, abstract illusion, and Pareidolia wherein I challenge the viewer's perception of image and color. The images are composed of horizontal or vertical curvilinear bands of three separate pure colors that coalesce in the viewer's eyes to form new and different colors. I achieve the optical effects through the manipulation of line value, nuanced color harmonies, and spatial characteristics of chromatic induction. The optical effects are further enhanced by strategic use of iridescent, interference, metallic, and Ultraviolet reactive fluorescent paint.

I often use the Pareidolia Effect (the psychological phenomenon whereby the viewer's brain organizes abstract elements into familiar patterns, shapes, and forms unique to the individual). Using Pareidolia, I intend that the viewer provide meaning rather than the images convey meaning. Some paintings radically shift when viewed through red lens glasses.



*Wall Shelf*  
Forged, formed and fabricated steel  
30" x 36" x 10"  
\$8600.00

## Rachel David

Iron is found at the center of the earth as pulsing magma, in space as meteors, and in our bodies as blood cells. The maker employs forging operations to massage shapes and forms referencing body and landscape from steel. Their sculptural work focuses on deep concerns about social inequalities, environmental degradation and systemic prejudice. The goal is to reveal these injustices and to promote productive conversations about them. The work is inspired by life and body, the landscapes they have passed through and the processes of metalworking they specialize in. The forms and textures reference physical restraints, valleys, hills, and crevasses. Each creative opportunity is another chance to challenge themselves as a maker and citizen: a moment when they take risks to express feelings and expand their understanding of materials and concepts. With each new piece, the tactile quality grows and their ability to convey concept and craft as coequals expands.



*Dakhma (Tower of Silence)*  
Ink on paper, wood and river stones  
42" x 138" x 2"  
\$666.00

## Kevin Baer

My art is a means for investigating the passage of time, the decay of physical things, and the truth of mortality. I explore these concepts through process-oriented artworks that emphasize ritual and material. The process is communicated with the creation of relics, often existing as works on paper, photographs or the remains of degenerated sculptures. These relics bear witness to the process.

Material exploration and an alchemical inclination drives the work. I engage with materials that feel elemental and essential but are also fragile and ever changing - bone, dirt, ice, ash, wax, salt. The occult and dark magic often inform the tone and visual language of my artworks.

My intention is to evoke a recognition of mortality giving rise to feelings of gratitude and humility born from a sense of our shared impermanence.



*Another Self*  
Fiber  
24" x 40"  
\$300.00

## **Lesley Guzzardo**

Life is short and rare and amazing and messy and miraculous!  
The pure beauty of nature around us amazes and inspires me to  
create unique works of art that can not only be viewed with the  
eyes, but touched and experienced with the heart.



*Water's Edge*  
Steel, powder coat finish  
19" x 40" x 8"  
\$6000.00

## **Julie Siracusa**

My passion for water defines my work. This life-giving element symbolizes cleansing, life, and freedom. My process begins with underwater photographs that capture a moment in time. I then locate areas of fluid rhythm and contrast and interpret them into their most minimalistic state.



*Bolt*  
Welded, painted aluminum  
66" x 78" x 12"  
\$3800.00

## Rhett Fitzgerald

The source of my work stems from an interest in developing visual compositions. I use metal fabrication to materialize abstract and nonobjective arrangements. I look for unique relationships among lines and surface planes that have the ability to evoke an emotional response much like that of a composer arranging musical notes. The sculptures are intended to possess a dynamic energy using asymmetrical balance. Balance is achieved when all the parts are in congruity. A search for harmony in the forms is at the heart of the process.

People's Choice Award  
**VOTE**



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