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Raleigh Fine Arts Society

NC ARTISTS  
EXHIBITION

2024



Raleigh Fine Arts Society

**NC ARTISTS  
EXHIBITION**

**September 29 – November 17, 2024**

This year marks the **60TH ANNIVERSARY OF RALEIGH FINE ARTS SOCIETY** and our mission to cultivate, promote, and engage in the arts. We are proud of the many partnerships we have formed with arts-related organizations over the years, and are especially pleased to showcase the talents of participating artists in this year's Artists Exhibition.

Beginning in 1964 with a small group of volunteers, Raleigh Fine Arts Society staged its first artists exhibition featuring notable local artist Herb Jackson at the Olivia Raney Library in downtown Raleigh. One year later, in July 1965, the Raleigh Fine Arts Society was incorporated. Since then, the role of Raleigh Fine Arts Society has expanded to encompass three very successful projects that reflect the goal of RFAS to encourage the pursuit of art, music, and the written word by identifying, supporting, and recognizing creative people and ensuring that their work is seen, heard, and appreciated.

Our vision is for a flourishing arts community. We believe the arts: offer a unique form of creative expression; unite people from different cultures and perspectives; foster a sense of pride in the community; and have a measurable impact on our economy, our well-being and our quality of life. Raleigh Fine Arts Society nurtures the essential links among those who support these artistic pursuits, those who enjoy them, and especially those whose hands, hearts, and minds create them.



The North Carolina Artists Exhibition has evolved from that first exhibition in 1964 and is now the largest all-media statewide event that offers artists an opportunity to present their work and to be juried by a renowned art professional. Now in its 59th year, the show has provided thousands of North Carolina artists' work to be celebrated in the community.

The Literary Contest was founded in 1978 as a short-story writing contest and through most of its history was open to all students enrolled in grades 10, 11, and 12 in all public, private and charter schools in Wake County. Last year, the reimagined contest debuted in partnership with United Arts Wake County as a Spoken Word competition for high school students in Wake, Durham, and Orange counties. The contest has become part of the Piedmont Laureate program, coordinated by area Arts Councils, which celebrates writing in several genres including fiction, non-fiction, playwriting, children's literature, and poetry.

The Elementary Choral Celebration, which celebrated its 25th anniversary in 2024, is a joyous occasion for Wake County elementary school choral groups. Each choral group performs on the beautiful Meymandi Hall stage before a full house. Qualified adjudicators provide useful commentary to each choral director, enabling them to identify their strengths and areas for improvement. The children are thrilled with the opportunity to perform in Meymandi Hall, and, for many, this event significantly impacts their musical journey.



## OPENING CEREMONY

September 29, 2024

### 2024 AWARDS

Betsy J. Sykes Award  
\$5,000

Joyce Wilkins Pope Award  
\$3,000

Juror's Honorable Mention  
\$1,000

Juror's Honorable Mention  
\$1,000

### Sales and Inquiry

Representatives from Raleigh Fine Arts Society and CAM will be glad to answer questions regarding the artwork.

### Exhibition Dates

September 29 – November 17  
Thursday - Sunday 10 am-5 pm  
First Friday: October 4th 6 pm  
November 1st 6 pm

### Find Out More

Highlights from the show can be viewed on the Raleigh Fine Arts website: [www.ralfinearts.org](http://www.ralfinearts.org).

3 - 4 pm

Preview of Art

4 - 5 pm

Juror's Lecture and Awards Presentation

Welcome and Introduction

Lyn Maness  
President, Raleigh Fine Arts Society

Juror's Lecture

Dr. Jason Rosenfeld  
Professor of Art History, Marymount Manhattan College  
Senior Writer and Editor-at-Large, *The Brooklyn Rail*

Awards Presentation

Liza Williams  
Chair, 2024 North Carolina Artists Exhibition

5 - 6:30 pm

Opening Reception and Art Sale

## MEET OUR JUROR

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### Jason Rosenfeld, PhD

Jason Rosenfeld received his BA in art history and economics at Duke University and his MA and PhD in art history from the Institute of Fine Arts at New York University. Jason is Professor of Art History, at Marymount Manhattan College, New York, and a Senior Writer and Editor-at-Large at *The Brooklyn Rail* where he writes widely about contemporary art and museum exhibitions. He is the co-author of the monograph on Cecily Brown published by Phaidon Press, Ltd. (2020). Jason was curator of *Ben Wilson: From Social Realism to Abstraction*, at the George Segal Gallery, Montclair State University, New Jersey (2017); co-curator of the exhibition *River Crossings* at Cedar Grove, the Thomas Cole National Historical Site, in Catskill, New York, and Olana, in Hudson, New York (2015); co-curator of *Pre-Raphaelites: Victorian Avant-Garde* at Tate Britain, London; the National Gallery of Art, Washington, D.C.; the State Pushkin Museum of Fine Arts, Moscow; the Mori Arts Center Gallery, Tokyo; and the Palazzo Chiablèse, Turin (2012–14); and co-curator of *John Everett*



*Millais* at Tate Britain; the Van Gogh Museum, Amsterdam; the Kitakyushu Municipal Museum of Art, Fukuoka; and the Bunkamura Museum, Tokyo, Japan (2007–08). He is the author of *John Everett Millais* (Phaidon Press, Ltd., 2012). Presently he is completing a monograph on Shahzia Sikander for Lund Humphries Press, to be published in 2025.

## JUROR'S STATEMENT

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I have separated the selected work into six thematic sections, although with over 1,000 submissions, the themes can hardly hope to cover the remarkable variety of art production in North Carolina, nor the range of media employed by the artists.

While working through such an exceptional number of entries, I listened to a steady stream of Bruce Springsteen's music. He is an artist whose work has guided my life, my idea of art, and my understanding of America since I received the album *Born to Run* from a favorite aunt on my birthday in 1978 and first saw the Boss in concert in 1985. The themes in this show, derived from his song titles or lyrics, reflect Springsteen's sharp-eyed, sympathetic, inclusive, gritty,

and delighted view of life, family, and people's passions. I always caution my students, when they are amazed that the 50-something me has been to Springsteen, Taylor Swift, Beyoncé, Vampire Weekend, and Archers of Loaf concerts, that if you are not in touch with popular music, old and new, you cannot hope to understand the culture. Art makes life, and work, more fun.

Art makes  
life, and work,  
more fun.

Works in the catalogue are arranged alphabetically by artist for ease of reference, but in the exhibition they are installed in the following six sections:

“The Ties that Bind”

Ideas of family, community, and identity consistently appeared in the submissions. Also included are images celebrating individuals as a part of a connective tissue, the “necessary film” that Walt Whitman celebrates in his poetry.

“Land of Hope and Dreams”

“Big wheels roll through fields/Where sunlight streams/Oh meet me in a land of hope and dreams.” (Bruce Springsteen)  
The local landscape is an important motif for artists in this show: refulgent fields bearing whispers of regional heritage; images of urban and rural rootedness and age; sweeping seaside vistas that recall the Romantic sublime; or scenes that illuminate histories of place.

“The Heroes We Thought We Had to Be”

In “Backstreets,” Springsteen painted a cinematic picture of aspiration and consequential role playing. In our performative, cosplay culture, heroes assume many guises, and fantasy has become a *lingua franca* of imaginative identity construction. After all, who can argue with Pam Grier or Wonder Woman? Dancers and romancers, daughters and ballers: all part of the fabric of the America of the imagination.

“Brilliant Disguise: Figuration/Abstraction”

Some paintings here respond to what I call the “Cecily Brown effect,” after the protean, London-born New York artist who sways between figuration (the realized) and abstraction (the disguised). Geometric abstraction with vestigial forms and experimental architectonics round out the selection.

“Human Touch: Non-AI AI”

AI, we are told, is ascendant. But are not AI-generated images just another evolution of ideas developed in Dada or Surrealism or Appropriation Art? Here, often meticulous craftsmanship prevails over digitally aided designs. And, yes, there are rainbow alpacas, representing the need for animal mindfulness.

“Shackled and Drawn: Spatial Assemblage”

Works in this section include finely wrought sculpture reflecting opposition and tension, along with a few paintings and multimedia works that signal similar concerns and reflect historical consciousness.

Jason Rosenfeld  
Cambridge, Massachusetts  
August 1, 2024

## TINA ALBERNI

### *It's Not All Woolly Revelry*

Acrylic, ink, canvas  
46" x 36" x 2"

*My work is fueled by an intense urgency rooted in anthropocentrism. I strive to shed light on contemporary events and the fragile existence of life profoundly impacted by global forces. Rather than simply reproducing visual reality, I delve into interpretation, guided by automatism in my creative process. My paintings serve as a conduit for harsh truths, yet through the use of symbolism and vibrant, playful hues, they strive to evoke a sense of hope and even joy. Blending graphic and expressive styles, hopefully my art creates emotional intensity, inviting viewers into a dialogue with the pieces, fostering an ebb and flow of emotions and thoughts, and potentially inspiring action.*

Tina Alberni, a graduate in art education, identifies as a multidisciplinary artist. With over 100 exhibitions including solo, group, and digital displays, her work is widely collected, earning accolades globally in Dubai, Switzerland, Austria, Brazil, Spain, Portugal, and the United States. Venues in the U.S. include Priscilla Fowler Gallery (Arizona), Museum of Science and Bill and Patty Gorelick Galleries in North Carolina, and corporate galleries such as Barings and Atrium Health. Tina is a full-time artist with studios at the VAPA Center in Charlotte. Her website is [www.tinaalberni.com](http://www.tinaalberni.com)







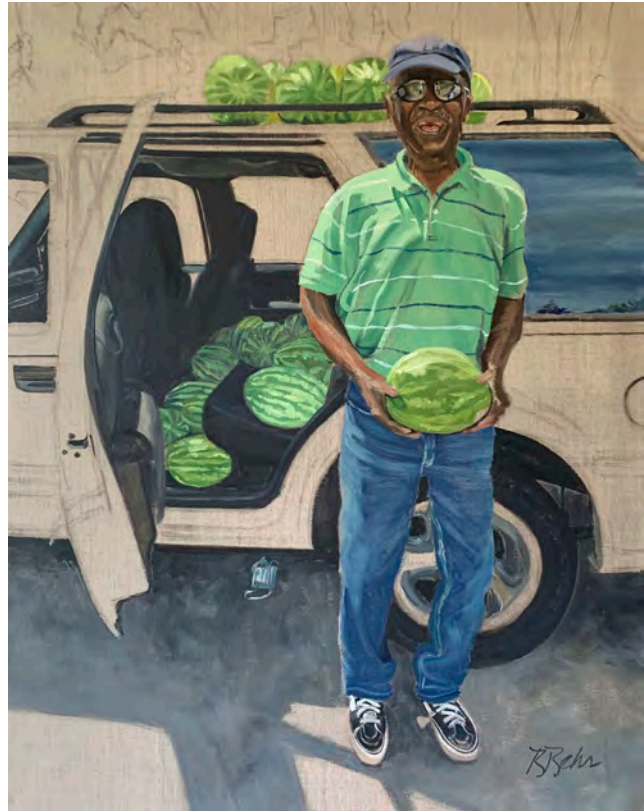
## BETHANY BASH

### *Shadow Work I*

Oil on canvas  
40" x 30" x 1"

*I am a visual artist based in Durham. My work includes painting, drawing, sewing, and embroidery. Through the use of self-portraiture, I explore themes related to the harmful-isms we are quietly indoctrinated with under capitalism and white supremacy, and the impact it has on our individual mental health and our collective unwellness.*

Bethany Bash earned her BFA from the University of Connecticut and has been living and working in Durham since 2008. In 2023, she received an Artist Support Grant from the NC Arts Council. That same year she was an Art@Work artist, a program in partnership with the Durham Art Guild. Bethany's work has been exhibited at the All Street Gallery in New York, the Montpellier Arts Center in Laurel, Maryland, the Cameron Art Museum in Wilmington, North Carolina, and at VAE in Raleigh, among others. Bethany is also an active muralist in Durham. Her outdoor public works include a satellite dish at the Duke Arts Annex and the Corcoran Poetry Wall in downtown Durham. In addition to her personal art, Bethany annually co-facilitates the Torchlight Residency in Durham. This residency for autistic and neurodivergent high school students serves to educate at the intersection of disability justice and arts activism.



## BRENDA BEHR

### *Joe, the Vegetable Man*

Oil on linen

28" x 22" x 1.5"

*Today I am working on my fourth commissioned painting this year that includes grandchildren. When I am not working on commissions in my studio, or painting en plein air, I choose to paint people I meet on the street. Joe, the Vegetable Man, a member of my community, sells vegetables from his SUV with a trailer pulled behind.*

Brenda Behr earned her BFA at Virginia Commonwealth University and her MFA at Syracuse University. Upon returning to Goldsboro in 2003 after nearly four decades away, she reverted to her love of painting. For thirty-three years in Minneapolis, she had pursued a career in graphic design and art direction. Painting was just a hobby for her then. Since her first solo show at the Arts Council of Wayne County in 2004, Brenda has won numerous awards and has shown in museums and many galleries throughout the state. Her paintings are now in permanent collections of the Fort Wayne Museum of Fine Art in Indiana, UNC-Chapel Hill campus, and many North Carolina corporations. Brenda's preferred subject matter are portraits of mostly otherwise overlooked individuals in her community.



## DOUG BENNETT

### *Conditions (Deer, Mandrill, Poodle)*

Acrylic on reclaimed wood  
24" x 32" x 2"

*My series, Menagerie: An Exquisite Corpse Carousel, takes the familiar motif of the carousel and transforms it through the lens of surrealism. Inspired by the game Cadavre Exquis (Exquisite Corpse), I replace the traditional carousel horses with fantastical creatures – hybrid beings formed from mismatched animal parts. These bizarre and often comical figures serve as stand-ins for their more elegant predecessors, embodying a distorted reflection of nostalgia and the ideals we cling to from the past. Through these paintings, I aim to explore the tension between reality and the idealized memories we cherish, using the carousel as a satirical vehicle to question the authenticity of our recollections and the grey areas between what was and what we imagine it to have been.*

Doug Bennett is an artist based in Raleigh. His work has been exhibited nationally and is held in public and private collections. He holds a BFA from Ohio University and an MFA from Columbia University. Although his primary focus is painting, he spent over two decades as a Master Printmaker in New York, collaborating with both established and emerging artists in some of the most prestigious print studios in the country.



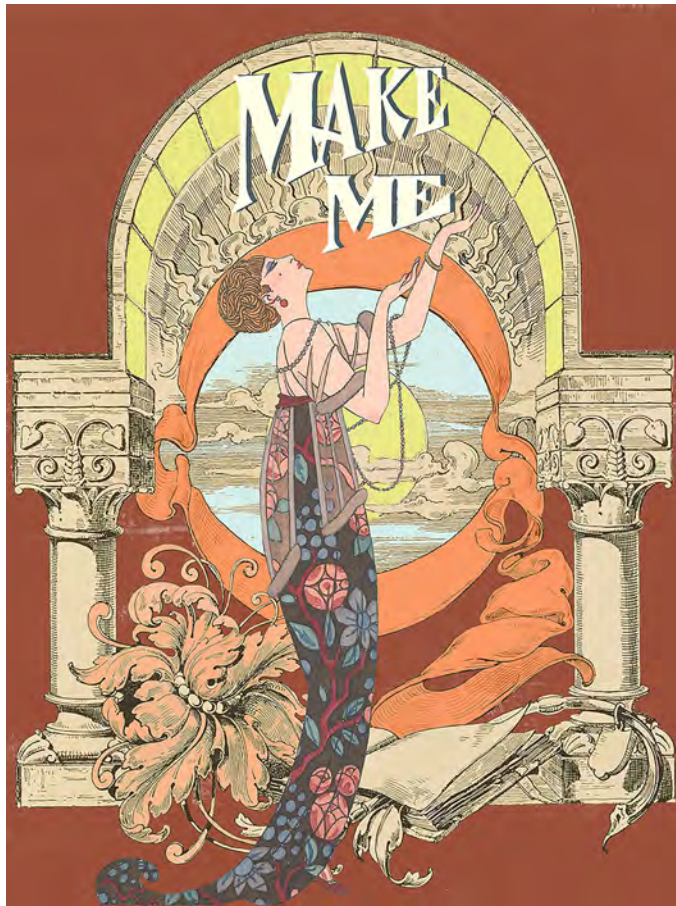
## ANNIE BLAZEJACK/GEDDES LEVENSON

*Io, Rosy Maple, Agreeable Tiger, Tissue,  
Wavy-lined Emerald*

Acrylic on panel  
18" x 18" x 1.5"

*As long-time collaborators, we paint fantastical ecofeminist narratives. Our paintings conjure precarious choreographies between women and wilderness, partnerships that only exist because they are frozen on the surface of the canvas. A spooky humor surprises viewers into other playful reimaginings of human-nature relationships. Are the subjects in these paintings friend or foe? In harmony or conflict? From time to time, a person can provide shelter for a little piece of wilderness. The paintings resist a singular interpretation of what happens next, encouraging spectators to remain open to multiple conflicting narratives.*

Annie Blazejack and Geddes Levenson both grew up in Miami, Florida. They have been creating work together for over a decade. Annie received her MFA from The School of the Museum of Fine Arts, Boston/Tufts University. Geddes received her MFA from Pratt Institute, Brooklyn. Notably, Annie and Geddes have installed solo shows at Ortega y Gasset Projects: The Skirt, Brooklyn; Anchorlight, Raleigh; and The Art and Culture Center, Hollywood, Florida. They have also shown works at The National Liberty Museum, Philadelphia; Locust Projects, Miami; and First Street Gallery, New York.



## PAGET MARION BLYTHE

### *Make Me*

Digital collage archival print  
22" x 28" x 1"

*I am interested in exploring how our perceptions of the self are informed by the ephemera that surrounds us. The public domain imagery that I use in my work comes from visual archives that attempt to define what is worthy of examination and admiration. In contrast, my art strives to enact the process of defamiliarization, a literary term that means to "make the familiar unfamiliar in order to see it in a new way." Through the juxtaposition of disparate images, I piece together seemingly random bits that engage people to look more closely; to notice the possibility inherent in new combinations of the seemingly most common things. The piecing together of our individual experiences of reality is an act of collage itself. My work explores the possibility inherent in the constant flow of change and rearrangement we experience as identity.*

Paget Marion Blythe works in mixed media and digital collage. Inspired by the collage process itself, she is particularly interested in how iconography of women and the feminine can be employed to question traditional and prescriptive narratives. Paget lives in Chapel Hill, where she earned her degree in comparative literature with an emphasis in late 19th century aesthetics.

PAGET MARION BLYTHE  
*Dreams of My Own Land*

Digital collage archival print  
22" x 28" x 1"

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**SANDI BOTSTEIN**  
*All Fall Down*

Oil on linen panel  
10" x 8" x .16"

*I strive to paint what I see and how I feel while viewing what I'm seeing. Colors, shapes, edges, how something sits in its environment, how an object relates to other objects around them - what's the best way to translate these components onto a two-dimensional surface? That is the painter's task. The artist's task is to imbue all that technical stuff into a language that can communicate with a viewer. That is what I strive to do.*

Sandi Botstein was raised in a family that valued education, art, and music. Choosing a profession was tough for her, but six years after college and after working in the music industry, Sandi entered med school and enjoyed a career as a pediatrician. Even while practicing and raising a family, she didn't neglect her love of painting and took art workshops and painted with other artists whenever she could. Sandi retired from medicine early so that she could devote herself to painting full-time. She reports that it has been a wonderful journey!

**ANDREW BOWEN**  
*Metamorphosis*

Photography on giclee canvas  
14" x 16" x 1"

*I use photography to empower dancers to express their artistry and personal style. I create a space where dancers are respected, supported, given the time they need for their creative process, and have the dedication they deserve from their photographer. Each image reflects the dancer's unique viewpoint and relationship to movement and space. There are no composites; the dancers achieved these forms in the studio. I avoid using the term "photoshoot," preferring to consider time with a dancer as a "creative dance retreat" where dancers can explore their art in a safe and supportive environment. I believe that the dancer is the primary artist in my studio.*

Andrew Bowen is a continuous learner. His approach to dance photography is an amalgam of his journey and interactions with every dancer and photographer with whom he has worked. The images that Andrew creates with dancers have received accolades and awards from national and international professional photography associations. Andrew earned his Master Photographer degree through the Professional Photographers of America and his Master Portrait Photographer degree through Master Photographers International. He received the PPA's Diamond Photographer of the Year award in 2022. Recently, Andrew's work earned a Bronze Award and an Honorable Mention at the prestigious Prix de la Photographie, Paris. Andrew's studio is located in Greensboro.







## MICHAEL BUENROSTRO

### *The east wing*

jpg

4" x 6" x 0"

*As dawn breaks, a commando readies for a mission into enemy-held territory. He embarks on a helo (helicopter) descent, followed by a silent walk through a minefield and a three-day firefight. Twenty-four hours earlier, the members of Special Forces Detachment Alpha 7315 ground themselves with a morning run past a junkyard of war remnants—a reminder of past battles and fleeting glory. This ritual connects them to the past, preparing them for the raging swell ahead.*

Michael Buenrostro grew up in the vibrant Monterey Bay area, shaped by cross-country running, summers in the strawberry fields, and the art and surf culture of Moss Landing, California. After serving as a Special Forces Underwater Operations Commando with ODA (Operational Detachment Alphas) 7315, his artistic journey evolved. His gallery offers a personal, chronological exploration of the combat diver detachment's experiences from 2000 to 2020, blending the intensity of warfare with the ocean's power. Michael's art reflects on life's intersections with conflict, capturing the drive to push the human body to its limits and offering a visceral exploration of endurance, struggle, and time.

## JAMIL BURTON

### *Rising Son*

Oil on canvas  
30" x 24" x 2"

*My art is a collection of stories, a celebration of humanity. I share the black experience vividly in color and bold with its truth. I depict the feelings and emotion through painting, drawing, etc. I create because I am passionate about the human experience and freedom of expression. I hope my work provides inspiration and provokes thought with the viewers. Art is love; it's a shared experience. One that I am more than happy to share.*

Jamil Burton is a visual artist and illustration painter, born in 1975 in Newark, New Jersey, and currently residing in Kinston. He lives his life between the states of New Jersey and North Carolina. From an early age, art has had a special place in Jamil's heart. His grandmother was a major artistic influence and ignited his passion for creativity. At the age of 10, he started structured art classes at local Newark visual and performing art schools. Jamil received formal education in fine art and illustration from Savannah College of Art and Design, St. Paul's College, and Katharine Gibbs School.





## CHRIS CARLSON

### *Caroline, Moving Through Space and Time*

Oil on canvas

48" x 36" x 1.25"

*I like to paint in multiple layers, with some areas opaque, but most layers with some level of transparency. My paintings evolve over time. I do not always have a plan when I start a painting, just a general idea of what I want the outcome to be. I work on most of my paintings over the period of a year or so, working on multiple paintings at once. While one is drying, I will work on another. I like them to have an air of mystery regarding how they were executed.*

After graduating from high school in 1979, Chris Carlson attended East Carolina University. He graduated in 1984 with a BFA in painting and drawing and a minor in illustration and graphic design. After graduation, Chris took a position with the North Carolina Forest Service (NCFS) as the Artist-Illustrator. For more information and to see a variety of his paintings, go to: [crcarlsonpaintings.com](http://crcarlsonpaintings.com).

## ROYMIECO CARTER

### *Volunteer*

Acrylic on canvas  
17" x 17" x 3"

*My paintings delve into the complex themes of violence, displacement, and oppression, exploring how history can be manipulated and rewritten. Through my mark-making, I examine our insecurities, meanings, and capacity for caring, revealing the fragility of these qualities in the face of anxiety and hostility. My work intertwines documented history with cultural narratives and folklore, creating projections that evoke emotional and personal insights. Focusing on the Middle Passage, my paintings explore the profound impact of slavery on the destiny of nations. My art is not intended to glorify suffering but serves as a space for reflection, feeling, and remembering. By associating shapes and colors with pain and redemption, history, and culture, I reference the resilience of a people who refused to be treated as mere commodities.*

Roymieco Carter's journey was influenced by his rural upbringing. After earning his BFA in art and advertising from Virginia Commonwealth University, Roymieco pursued an MFA in graphic design at Penn State. His work blends design and painting, challenging perceptions and igniting discourse. His commitment to shaping the social narrative of creativity, legacy, and kinship is evident in every brushstroke. Roymieco's art leaves an indelible mark on the cultural landscape, enriching lives and inspiring generations.





## CAITLIN CARY

### *Rails III*

Silk and other fabrics, stitch, encaustic wax  
20" x 20" x 3"

*This work is about looking up into familiar rafters and considering the ingenuity and the labor of their makers, about holding the image of them close behind my eyelids for a long time, and then about being brave within the "confines" of my chosen medium in order to capture every detail that my eye can see. While much of my work is created by simplifying shapes, this is about articulating every one, and also about creating depth using multiple layers of transparent fabric and layers of stitch/line. These pieces were meditative to imagine, to plan, and to make, and I trust they will be so for the viewer as well.*

Caitlin Cary is a self-taught textile artist and gallerist living and working in Raleigh. Her work has been shown and collected and awarded throughout the region and beyond, and featured in publications such as *Our State Magazine*, *Walter*, and *The News and Observer*. Caitlin is the owner and curator of The Pocket Gallery at City Market Artist Collective (CMAC) in downtown Raleigh where she welcomes visitors and collectors.

## JENNIFER CLIFTON

### *Little Miss Cutie Pie*

Gouache, glitter, wallpaper on panel  
20" x 16" x 2"

*My art presents oppositions: the natural against the synthetic, the individual against the modern hum, independence against the energy of regularity, action against thought, self-generated female power against an inescapable yet still attractive backdrop, past against present. My figurative 2D work - paintings and pencil drawings with wallpaper - presents subjects inspired by photos from the vaudeville era and elsewhere in the last century, or invented, surrounded by mod wallpaper or painted patterns. Color is unashamed, defiance is pleasure, with an edge of surreal juxtaposition. The backgrounds suggest a struggle with an exterior but can also depict the interior energy of the central figure—viewers can decide the balance.*

Jennifer Clifton grew up in Slidell, Louisiana, half an hour outside of New Orleans. Her mixed media pieces and paintings have been accepted into both nationally and internationally juried shows. Jennifer has shown and sold her art at multiple galleries and stores in Raleigh and Durham. Her most recent art successes include her acceptance by a jury to become a working artist at Artspace in Raleigh, and her booking one solo show in 2024 and two in 2025.





## DAVE COHEN

### *Bethany Bound*

Archival digital print  
24" x 36" x 1"

*My work seeks to explore the profound beauty and complexity of the human form. Through the lens of my camera, I aim to capture the raw emotion, vulnerability, and strength embodied in each individual. By carefully composing light, shadow, and composition, I strive to evoke a sense of intimacy and connection, inviting viewers to contemplate the intricacies of human existence. In celebrating the diversity of bodies and experiences, I hope to challenge societal norms and foster a deeper appreciation for the unique beauty inherent in every individual.*

Dave Cohen is a self-taught photographer who began in the South Florida area in the early 1970s. He served as stage manager for the Grove Dance Theater under Artistic Director Billie Kirpich where he developed his love of photographing dance, movement, and the human form. Dave studied photography at the University of Miami and under Eduardo del Valle and Mirta Gomez at Florida International University. In the late 1990s, he owned and operated a commercial photography studio in Hollywood, Florida. In 1998, Dave relocated to North Carolina and has developed and taught photography classes at the Center for Creative Arts at the Cultural Arts Center in Greensboro. Since then, Dave has had a number of exhibitions and publications of his work.

## ALLISON COLEMAN

### Target

Oil on panel  
40" x 30" x 2"

*I am a narrative, figurative painter. I use oil paint as a vehicle to channel recollections, yearnings, and apprehensions onto canvas. I use storytelling to explore themes of memory and nostalgia, as well as social and political systems. Both our recorded histories and our personal memories are flawed relics of a former time. Using pictorial devices such as scale and perspective, I warp image and memory into an interwoven power dynamic between figures, teetering between comforting recollection and psychological distress. Cherished memories and deep-seated fears exist side by side in disjointed harmony. "I find inspiration in the hidden treasures in the dusty nooks and crannies of my grandmother's house."*

Allison Coleman is a narrative painter, photographer, and assemblage artist from the Pee Dee region of South Carolina. She moved to North Carolina at an early age, splitting her time between the two. Allison attended the College of Charleston where she received her BA in 2003 and got her MFA from UNC- Chapel Hill in 2018. She taught numerous classes at UNC-Chapel Hill and Artspace in Raleigh, where she currently has her studio. Allison has shown throughout the Southeast, including the CAM Raleigh, The Halsey Institute of Contemporary Art in Charleston, and the Ackland Museum in Chapel Hill. Many themes found in her work center around memory, the domestic, Americana, and the American South.







**JOSE CRUZ**  
*Phenomenal Woman*

Gold enamel, glossy photo, black rigid board  
24" x 36" x .75"

*Phenomenal Woman is symbolic of my mother, wife, daughters, and sister. I see them when I read the poem by the great Maya Angelou, "Phenomenal Woman." I see love, resilience, passion, and the strength in them. When I took this photograph, I knew that there would be something phenomenal and powerful about it and that it would blossom creatively in due time. The gold symbolizes generosity, compassion, and the strength that a woman has and displays in every aspect of her life. I believe the poem describes the essence of a woman who is living in her own destiny and grace. It embraces what her heart feels and most importantly does not allow anyone to diminish her womanhood or purpose.*

José Manuel Cruz is an accomplished artist from Newark, New Jersey. The son of Colombian and Puerto Rican parents has become synonymous with his unique art style, which he aptly calls "ColoRican." A true artist who refuses to be confined to any style or medium, he has continuously experimented with different textures, themes, and platforms. In 2016 his social justice piece, caught the attention of the esteemed Smithsonian's Anacostia Community Museum in Washington, D.C., where it found a permanent home.



**ROBERT DANCE**  
*Coastal Bands of Color*

Alkyd  
17" x 46" x .25"

*I frequently marvel at the ocean's changing bands of color on our North Carolina beaches: cerulean to cobalt to ultramarine blues, greens, and often a touch of gray in the warm sandy shoals beneath shallow waters. These bands of color have always reminded me of the impassioned work of Mark Rothko. My effort may involve tighter strokes, but here I endeavor to approach Rothko's mesmerizing luminosity.*

On a rainy afternoon in Japan, Robert Dance began his art journey and the esthetic discipline of pushing paint. That day in 1939, at five years old, he completed his first watercolor. The subject matter was inspired by irises on the byōbu folding screens in the family's Tokyo home. This was the beginning of creative output and challenges which now span ten decades. Obstacles today include the pervasive ageism which not only permeates our culture but also disadvantages older artists. In his 90th year, each painting is proof that Robert not only continues to create but delivers exceptional effort. The Japanese masters from Hiroshige to Hokusai continue to inspire his work. Robert's 1959 woodcut print *As the Crow Flies* is in the permanent collection at the NC Museum of Art.



## STUART DANCE

### Char-Grill

Photography

11" x 19" x 1"

*I have hundreds of cameras, dating back to 1897. What may surprise many is that it is not an expensive hobby. My cameras cost me twenty bucks or less. It is exciting when I find one online or at a yard sale. The experience of repairing and learning that camera and seeing what it may do, or can do differently, is the real fun. Acclimating to each old camera may be akin to learning a different musical instrument or repairing and rebuilding a life. For me it begins with an unwanted or discarded apparatus. I see a little bit of myself in these broken optical instruments.*

Stuart Dance relates his cameras and art to what he has survived. His first address in Raleigh was at Healing Transitions. An alcoholic who has destroyed and rebuilt his life several times over, Stuart has been involuntarily committed, hospitalized, and run through a series of recovery institutions. He has lost jobs and ruined relationships. Somehow photography stayed there, always faithful. Each photo is confirmation of life: a reminder of the beauty and brevity of the moment. A graduate of the UNC School of the Arts, Stuart pays the bills as a sound designer and audio engineer.



LAURA DAVIS

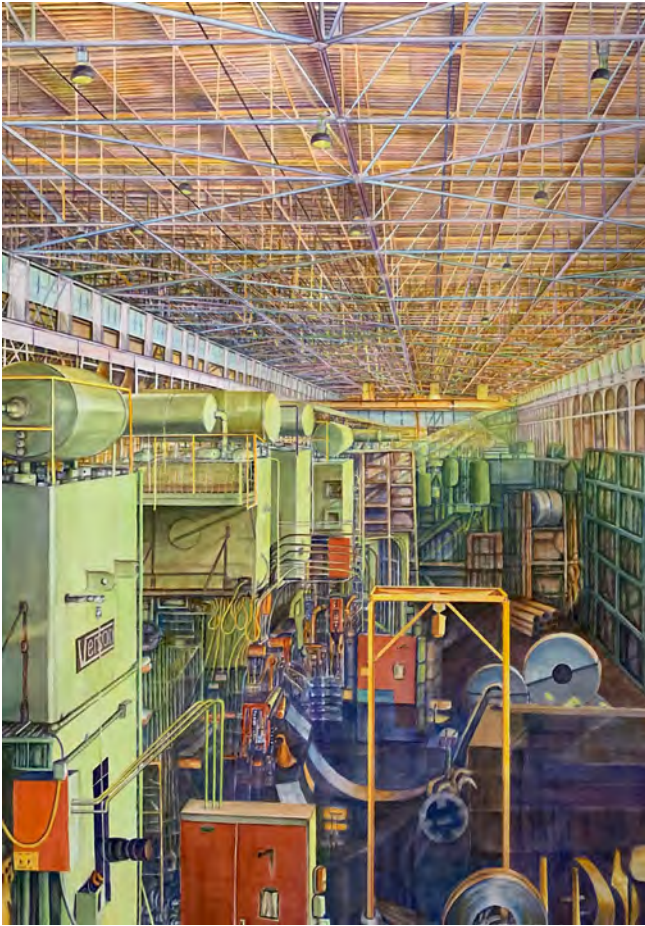
*The Boys of Avignon*

Acrylic on canvas

36" x 48" x 1.5"

*My painting seeks to ignite frank discussions of gender identity, freedom of sexuality, and diversity. I think that my painting are a transformation from figurative lines and abstraction that play a part in having the viewer's eyes dance across the canvas. In my painting, there are images of playful love. I maintain the ethos, that "love between individuals will be an individual preference, regardless of place, class, gender, history or sociopolitical climate." My work has themes of intimacy and a glimpse into the desires of human beings.*

Laura Davis was born in the Bronx and has lived in North Carolina since 2012. She is a fulltime visual artist who, through her art, strives to have the viewer gain awareness of her strong determination to tear down the taboo walls of gender equality, and the no-holds-barred take on the human body. Laura's education includes: BFA at Marymount College of Fordham, 2005; MA at Fordham University, 2004; The Art Student League of New York, 1979; Parsons School of Design, 1977; and Pratt Institute, 1976. She has been juried into several exhibitions: 2024 RFAS North Carolina Artists Exhibition; 2024 Fine Arts League of Cary (FALC) 29th Annual Juried Exhibition; 2024 37th Annual Northern National Art Competition in Wisconsin; and 2022, RFAS North Carolina Artists Exhibition.



**JOHN DEMPSEY**  
**GMAC-Delco, Flint**

Watercolor  
52" x 36" x 4"

*The factory interior series is an attempt to preserve the experience of these unique work environs and respectfully acknowledge the women and men who worked there. They contributed to building not only automobiles but also much of this country's post World War II prosperity. My experience working in these factory spaces preceded my art training. I have had a sustained compulsion to chronicle these factory work spaces before they are lost to demolition. These cavernous manufacturing environments are not only visually compelling, but they are central to understanding the cultural history of American Industry.*

Born in Detroit, John Dempsey is a contemporary landscape painter currently working out of his studio in Hillsborough. Collections and commissions include: the Flint Institute of Arts, South Bend Museum of Art, Scottsdale Center for the Arts, Pfizer Research Center, and General Motors-SPO. Recent exhibitions include: *Fabrication in Transit*, solo, the Flint Institute of Arts; *Taking Place: Contemporary Landscapes*, solo, Trax Art Center, ArtFields, Lake City, South Carolina; *Re-imagining the Four Freedoms*, Norman Rockwell Museum, Stockbridge, Massachusetts; touring with *Enduring Ideals, Rockwell, Roosevelt & The Four Freedoms*; and *Art in Embassies: U.S. Department of State*, Gaborone, Botswana.



## JENNY EGGLESTON

### *Reading Rainbow*

Oil paint, charcoal, coffee, oil pastel on canvas

37" x 49" x 3"

*Having watched our democratic experiment pushed to the brink, culminating in the January 6, 2021 insurrection, many of us have felt unmoored. A troubling onset of chaos has disrupted the comfort we once took in whatever version of American democracy we believed in. For me, this has taken the form of a stampede of sorts, horses escaping their paddock, breaking free, for better or for worse, from the carousel. In the grotesque, cartoonish mode of Phillip Guston, I have created horse imagery that has documented the crimes against, and of, our democracy and its mythology.*

Jenny Eggleston is a visual artist and teacher. She started her career as a nature illustrator and diverged into her own expressionism. After working for several years exclusively in graphite, Jenny has been exploring a wide range of mixed media. Her work can be a little uncomfortable at times, as she pokes directly at themes of maintaining equilibrium in these times of great social upheaval and anxiety. Recent solo shows were at the Contemporary Art Museum (CAM Raleigh) and at the Durham Art Guild, Goldenbelt Gallery, Durham.



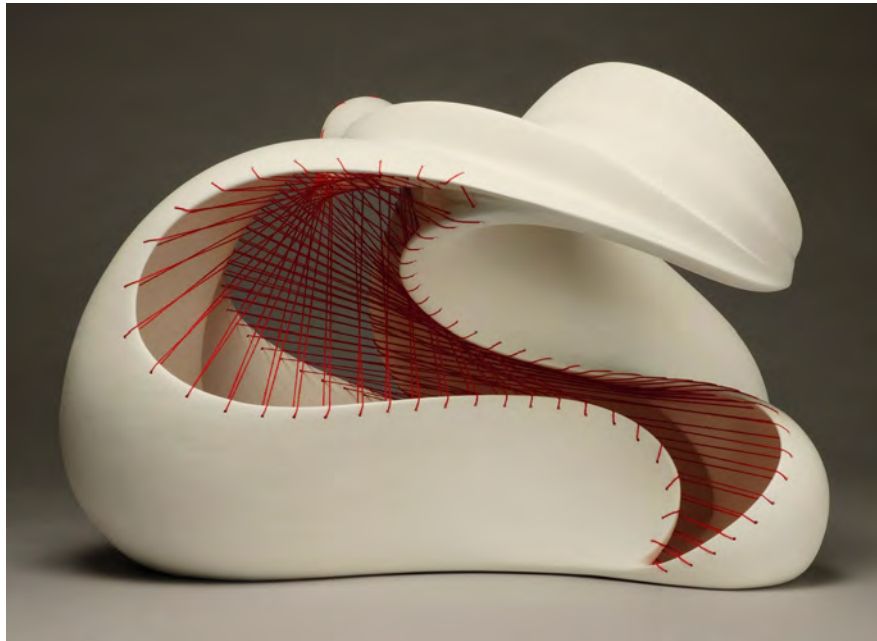
## MELINDA FINE

### *Wanton*

Cut paper, black gesso, press type  
30" x 22" x 1"

*Collage is the creation of a puzzle. I depict the inter- and intra-psychic forces that act within and upon people. I create metaphorical landscapes of psychological states.*

Born in Boston and raised in Greensboro, Melinda Fine earned undergraduate degrees in psychology and English followed by an MFA in creative writing from UNC Greensboro. She is a former art professor who taught graphic design and typography at Meredith College. Melinda is a member of the City Market Artist Collective in Raleigh. Primarily a collage artist, she also works in paint and oil pastel.



## HOLLY FISCHER

### *Compulsion*

Ceramic, thread  
13" x 20" x 20"

*In my series of ceramics sculptures that are pierced and woven with red thread, I am investigating the paradoxical nature of commitments, both to self and others. These sculptures are about internal tension, feeling bound by obligations and responsibilities, feeling driven to perform, feeling exhausted by an unceasing circularity. The fragility of the connective thread holding everything together is both strength and liability. Each choice we make is another stitch in the fabric of our lives. Choices bind us, directing our focus, simultaneously supporting and constraining growth. We each perpetually navigate webs of our own creation. Resilient persistence, as we seek beauty in the delicate complexity, is its own reward.*

Holly Fischer received her MFA in studio art from the University of Texas at Austin, and a BA in studio art from Meredith College. She has exhibited nationally at a variety of venues: Mint Museum Uptown, Charlotte; Greenville Museum of Art, Greenville, North Carolina; Wayne Art Center in Pennsylvania; Umlauf Sculpture Garden, Austin; and Udinotti Museum of Figurative Art, Scottsdale. Holly Fischer is an assistant professor of studio art and coordinator of the ceramics studio at Meredith College.





## HOLLY FISCHER

### *Focus*

Ceramic, thread  
17" x 16" x 16"

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## KEVIN GEORGAS

### *Over the Face of the Deep*

Acrylic on unprimed canvas

30" x 42" x 2"

*I use the materiality of paint to play with the dialectics between surface and depth, form and chaos, luminosity and darkness, and the spiritual and the material.*

Kevin Georgas is a self-taught artist who works day jobs as a teacher and a minister. He has dedicated much of his life and formal education to working with words, but has turned to the materiality of paint as a way of wrestling with those roiling pre- and post-verbal contradictions, incoherences, and mystifications that make up so much of human experience.



## KENDALL GILLIAM

### *Givens*

Photography  
36" x 24" x 2"

*My work as a community photo documentarian focuses on examining the layered issues associated with the complexity of intersectional identity. I use photography to actively elevate the narrative of invisible communities and to dissect society's fetishization of marginalized subcultures through photography. I emphasize the universality of otherness through a global lens and the appropriation and re-appropriation of cultural narratives.*

Kendall Gilliam (b. 1993 Savannah) is a self-taught photo-based artist. Growing up, Kendall had a fear of embracing his own biracial identity, because he is white presenting. This fueled his research interest in race, identity, and community throughout his academic career. Kendall fell in love with photography in high school before going on to receive his bachelor's in sociology from Huston-Tillotson University, an HBCU in East Austin. After earning his bachelor's, Gilliam continued with earning his MA in applied sociology.



## JACOB GREENE

### *The Trio*

Oil on canvas

30" x 40" x 1"

*The fundamental aim of my work is to serve as a reminder. When I paint a portrait, I approach it holding a certain feeling towards the sitter clenched in my chest. Once the work evokes that same feeling in me, it is done. If I am head over heels for the sitter, the painting is not satisfactory until a mere glance lifts my spirits. Likewise, once I was completely at my wit's end with a sitter and wanted them gone ASAP. That ended up being the first painting I felt comfortable letting go of - to this day I have a disdain for it. They become a chronicle of how I once felt about the people in my life.*

Jacob B. Greene is an artist based in Carrboro, with six years of experience in draftsmanship and two in painting. His paintings consist almost exclusively as a journal of himself and his relationships with the people surrounding him. Jacob is entirely self-taught via research and practice and has participated in no formal training. He is a first-year student at UNC Wilmington, pursuing a major in political science. Jacob was recently selected for the 2024 Bank of the Arts National Juried Exhibition.



## ANN HARWELL

### *Thor's Helmet*

Fiber

37" x 50" x 1"

*My father and grandfather were Methodist ministers. Growing up in the North Carolina mountains, I sat through hundreds of sermons and looked at the world through a lot of stained glass. The messages in those sermons sometimes altered my thinking in the opposite direction. So, here I am making art that resembles the fractals of stained glass, wanting to preach a sermon, and longing to create something with meaning. No art education is in my resume. Having sewn since Santa Claus brought me a sewing machine at age five, I have worked in or managed alterations departments and made clothes and quilts in my home.*

Ann Harwell was juried into Artspace in Raleigh in 1999. She moved her studio home in 2012. Her work has been juried into numerous shows in China, Japan, Taiwan, England, Germany, and the United States. Ann received a North Carolina Artist Fellowship, a United Arts Regional Grant, won the NICHE Award twice, and participated in the Art in Embassies Program. Her work consists of hundreds, even thousands, of diverse pieces of cotton fabric sewn together and sandwiched with cotton batting and cotton backing. A surface design is then applied with a straight-stitch sewing machine.



## LORI HILL

### *Family Matters: Perceptions of Reality*

Oil on canvas  
30" x 48" x 2"

*My paintings are representational narratives that mark memories and moments of my journey growing up and growing old in a small-town mountain culture. The images are metaphors for self-discovery, relationships, and stereotypes. There is also a strong connection to nature in my art which I attribute to spending much time outdoors. In my current work, I explore how different perceptions of reality and truth affect behavior and relationships on personal and societal levels. Each painting develops as I rework the composition and refine my intentions. There are usually several underlying compositions beneath each finished piece. This process is a way to materialize responses to things real and imagined.*

Lori Hill's roots are in the mountains of North Carolina. She grew up and lives in Boone. She earned a BS in art education from Appalachian State University and taught studio art for thirty-five years at Watauga High School and Appalachian State University. Since retiring, working in her studio is a priority. Lori is represented by Carlton Gallery in Banner Elk, North Carolina. She also exhibits with a group of women artists called "Art Mix." Lori serves as chair of the Advisory Board for the Turchin Center for the Visual Arts in Boone.



## MARC HINES

### PAM

Oil pastels, acrylic, gold flakes

36" x 48" x 4"

*I love capturing family moments with oil pastels!*

Marc Hines is a self-taught artist who was born in Missouri and raised in Nashville, North Carolina. He is now retired from the US Marine Corps, which has allowed him more time to follow his dream and pursue art. Marc's preferred medium is oil pastels. He often gives credit to his high school art teacher, Paula Taylor Moore, for pushing and always believing in him. Marc's work has been on display at the Muhammad Ali Center in Louisville. He did a commission for retired Carolina Hurricanes player Cam Ward. Marc won first place at the annual art contest at the Durham Veterans Hospital. He met the late, great comedian John Witherspoon, who autographed the acrylic painting that Marc created of him. Marc believes that everyone has some form of artistic ability!

## DENISE HUGHES

### *Virtuous*

Acrylic on canvas, gold leaf  
60" x 36" x 2"

*Among the various subjects I paint, I am most drawn to the element of water. During travel with my family, I have become drawn to its tranquil, healing energy. I notice the way that play and activities centered around water unite generations. This inspires me to create oil paintings of figures submerged in water: I explore the figure's weightlessness, buoyancy, and tranquility, capturing them mid-float while at play. In this painting, I offer engaging perspectives and up-close views, focusing on detailed reflections, ripples, and bubbles caused by the figure and her relationship with the water: both the body of water and the body of the person each affecting one another.*

After earning a BFA from East Carolina University, Denise Hughes instantly established a career in the arts. In the beginning she completed many residential and commercial mural painting commissions throughout the region. Her mastery with trompe l'oeil and intuitive realism are all signatures of the artist's style. Denise's work can be found in hospitals, schools, and museums.







## JEROME BUZZY HUGHES

### *Take Your Fat Ass Back Across the Street*

Acrylic, balsa, plywood, paper collage  
30" x 48" x 4"

*Growing up in my family's funeral home business in Trenton, New Jersey provided me with ample subject matter and served as a catalyst for expression. My imagination allowed me to expand my visual perception of form, design, and structure. My art juxtaposes elements of the daily realities I observe with surrealist, character-rich themes. My art, always characterized by rhythmic composition, led to the establishment of Make it Funky Studio. As I often say, "I am a storyteller, and I welcome you to join me on this visual journey."*

Jerome Hughes was born and raised in Trenton, New Jersey. Jerome was educated at the Pennington School, where he excelled in creative arts and where he first unlocked his passion for visual arts presentation. After graduation, Jerome enrolled at the Arts Institute of Atlanta. This new environment stimulated his imagination and allowed him to expand his visual perception of form, design, and structure. He primarily works in acrylic on canvas. However, Jerome has done large pieces with magnetic movable figures on sheet metal backgrounds, worked on shadow boxes, and painted wood relief. He prefers to paint along with music, lending a rhythmic element to his art.



## SANJE JAMES

### *A Day in Meditation*

Film photography

36" x 48" x 0.05"

*I am a multimedia artist who focuses on film photography. My works challenge viewers to confront their perceptions of people of color. I focus on dismantling stereotypes imposed on black individuals, specifically through themes such as mental health, the current impact of social media, growing from girl to woman, and my journey of self-exploration. By creating introspective experiences for the viewer, I aim to foster a space for learning and unlearning, encouraging viewers to reflect inwardly and critically examine their thoughts and beliefs.*

Sanje James (she/her) is a black multimedia artist with a focus on film photography. She is based in Raleigh. Sanje received her BFA in photography from Lesley University College of Art and Design in Cambridge, Massachusetts. She was the 2023 Durham Art Guild Black on Black Project Artist in Residence, where she created work focusing on BIPOC (Black, Indigenous, and People of Color) mental health and safe spaces. Sanje engages the local community through installation work at festivals and has been a guest speaker with the Beautiful Project in Durham. Her work has been shown locally and nationally at Gallery Kayafas in Boston, Golden Belt Gallery in Durham, and Artspace in Raleigh.



**YEONGWOO JUNG**

*Father and Son, Keenan and Kash*

Silver gelatin print

11" x 14" x 0"

*I primarily focus on capturing the burst of emotion within everyone, specifically expressions of love between two or more individuals and the burning heat of passion. I develop all my black-and-white negatives myself and bring those negatives to life through silver gelatin prints in the darkroom. I strongly believe all artwork must be tangible and seen in person with their own eyes to find their truth.*

Yeongwoo Jung is a South Korean-born, American photographer living and working in the Triangle Area of North Carolina. Adam Dodds and Holden Richards, both known photographers in North Carolina, taught him how to make silver gelatin prints in the darkroom. He has exhibited work in the PNC Arena, Joe Van Gogh, 1922 (café), and the Truist Gallery via the Durham Art Guild. Yeongwoo is currently trying to become a full-time artist but, for the moment, works at a restaurant to make ends meet.



## JAMES KEUL

### *Cyclical Cyclone*

Oil on linen, cradled panel

26" x 40" x 1"

*My work is grounded in nature, environmental stewardship, and the ways in which humans interact with our surroundings. Having spent more than two decades creating work that shows harmful practices and/or cause and effect relationships which challenge viewers to reassess their own role in environmental patrimony, I have recently found influence in the Solarpunk movement, with more focus on community building and non-dystopian visions as a means to encourage self-reflection and how that might be translated into action.*

James Keul is a fine art artist and muralist based in Durham. He earned a BFA in painting at the Savannah College of Art and Design and studied at the Art Students League of New York. He has exhibited his paintings and monotypes widely: Waterworks Visual Art Center in Salisbury, GreenHill Center for NC Art in Greensboro, Tokyo Metropolitan Museum of Art, Bobby Redd Project Space, Leslie Heller Workspace, and Lyons-Weir Gallery in New York. James' works can be found in many public and private collections, including the Tiapapata Art Center, Samoa; Bekkjarvik Arts Society, Norway; and UCSF Medical Center. He is a 2024 NC Artist Support Grant recipient from the NC Arts Council. James' painting *Fish in Troubled Waters* was chosen to represent Hawaii and US-Affiliated Pacific Islands in the Fifth National Climate Assessment.



**NICK KIELY**  
*Neon Resurrection*

Digital camera, matte photographic paper  
26" x 36" x .5"

*My photography uses various colors and lights to shoot abandoned places and bring a new life to them. The photos are a study on different colors and seeing how I could blend them: using lights to contrast these scary places and bring beauty. These buildings are abandoned and left to be taken back by nature. The goal with my photography is to turn these essentially dead places into art. They will not be around forever and I want to document them before they are gone. This church buried deep in the woods of rural North Carolina enticed me because it was like a perfectly preserved fossil of the South. It was almost undisturbed, with a piano still fully intact, though wildly out of tune. This shoot was unique for me, because I was able to play with colors in a building without excessive graffiti and vandalism.*

Nick Kiely began experimenting with photography seven years ago by shooting wildlife and nature. This later turned into an interest in portraits, but then during the isolation of Covid lockdown his photographic interests took a radical turn. He now seeks to document lonely places that were left behind by society. Through creative lighting techniques, Nick brings a new life to places that were forgotten.



## NICK KIELY

### *Two Guns*

Digital photo, photographic paper

24" x 36" x .5"

*My photography uses various colors and lights to shoot abandoned places and bring a new life to them. The photos are a study on different colors and seeing how I could blend them: using lights to contrast these scary places and bring beauty. These buildings are abandoned and left to be taken back by nature. The goal with my photography is to turn these essentially dead places into art. They will not be around forever and I want to document them before they are gone. This photo is one of thirty-one images captured at an abandoned gas station off Route 66, in Arizona. This building is the last remnant of the formerly populated town. The collection of images, as a whole, was intended to be used to create an animation, but the individual images from this shoot ended up being some of my favorite works.*

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**SHANNY KOHLI**  
*Sharks – “anti-bullying”*

Watercolors, digital art  
15” x 15” x .25”

*My creative process aims to generate originality that comes together to express and to provoke thought in the viewers. Expressionism is used as a form to illustrate the life and belongings of an immigrant. My work embodies life in a common Sikh household. The most integral part in creating this kind of artwork is to behold cultural values with the rest of the society. Often, we are constantly put through “boxed” ideas inherited by our ancestors that are imposed on us as children. Living through the many different moments and experiences, we give birth to curiosity, growth, and harmony.*

Shanny Kohli is a Durham-based watercolor/gouache artist. She had her first solo exhibition featured at Golden Belt Gallery in Durham in 2021. The collection, titled *Exploration of Sikhi*, underscored the idea of equality, identity, belonging and fight against injustice. Her work was also featured at VAE Raleigh. Shanny has been featured in *Durham Magazine* and interviewed by *CanvasRebel* and ABC 11 News about her artwork. Shanny has done various mixed media large scale art projects with the Sikh Gurudwara in Durham and her children’s elementary school.

**SHANNY KOHLI**  
*Red Brick Wall*

Watercolors, watercolor paper  
42" x 22" x .5"

*My creative process aims to generate originality that comes together to express and to provoke thought in the viewers. Expressionism is used as a form to illustrate the life and belongings of an immigrant. My work embodies life in a common Sikh household. The most integral part in creating this kind of artwork is to behold cultural values with the rest of the society. Often, we are constantly put through "boxed" ideas inherited by our ancestors which are imposed on us as children. Living through the many different moments and experiences, we give birth to curiosity, growth, and harmony.*

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## KAIDY LEWIS

### *Just Home*

Acrylic

36" x 48" x 2"

*I have refined a process of painting, whereby I bring to the canvas an idea to examine my inner world in a subjective, exploratory, and investigative type of qualitative study in order to reveal a visual book that is multi-layered and representative of the multiverses humans are required to navigate in the modern world. Creating a synthesis of objects and ambiguous figures set in a backdrop of beauty, color, rhythm, and design may reveal the layers and ignite a deep connection in the viewer. In a world where connections and the environment are altering where they occur, I aim to create peace and joy.*

Kaidy Lewis, an English painter, trained at St. Albans College of Art and Design. She was offered a place to study at the prestigious Chelsea College of Art, London. A full-time artist, she works from two studios in the Raleigh/Durham area. Kaidy has an Art Residency at The Forest at Duke. The artist sells paintings from her home through Artful Home. Latest exhibitions include FRANK Gallery, Carrboro; Gallerium Art, Canada; HMVC Gallery, New York; Greenhill Art Center, Greensboro; Horse and Buggy Press, Durham; Society of Women Artists, London; and Block Gallery, Raleigh.



## PHILLIP LOKEN

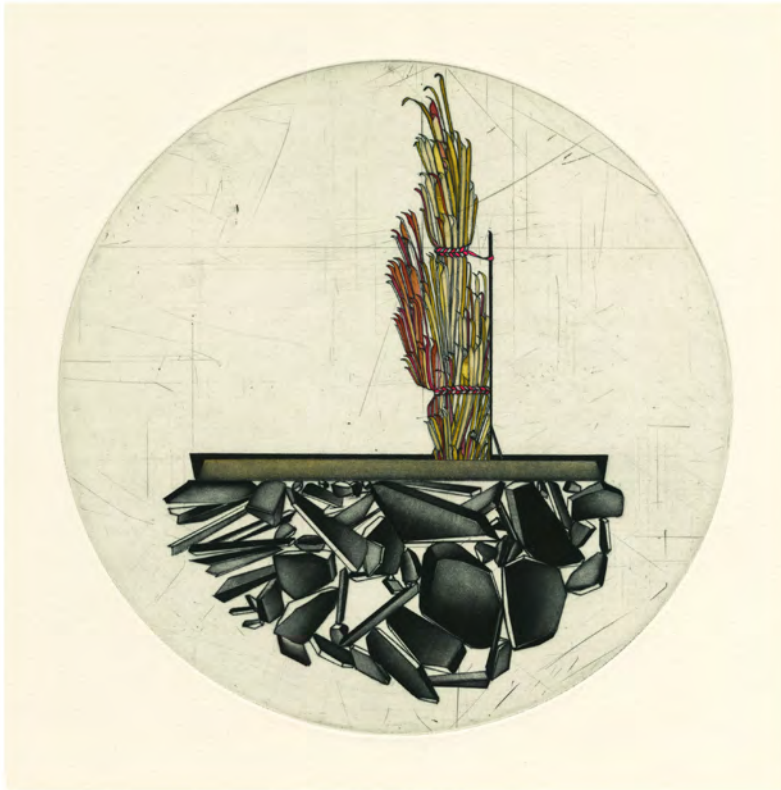
### *Unapologetically Black I (Liberation Station Grand Opening)*

Digital photograph, archival inkjet paper

18" x 24" x 1.2"

*Black American Southerners are the genesis of African American culture. My practice focuses on Pan-African cultural commonalities with a primary viewpoint from the Black American South applicable to the global human experience. As my unique visual language continues to take form and develop through a practice driven by conversation and research, I hope to encourage the viewer to take a second look and explore more profoundly the lives, influences, and perspectives of the people, places, and objects of which I make images. By embracing themes of authenticity, belonging, community, and pride, my work aims to challenge the superficial and dysfunctional narratives commonly used to describe my people.*

Phillip "King Phill" Loken was born in Texas and has lived in cities and towns across North Carolina since age four. Select previous exhibitions include ArtFields 2024 Competition; Click! Photography Festival: *It Ain't All Black and White* at Block Gallery, Raleigh; Black Box Gallery: *Black & White: 2023*, Dearborn, MI; and Anchorlight in Raleigh: *Give Black Raleigh Her Flowers*.



## SUSAN MARTIN

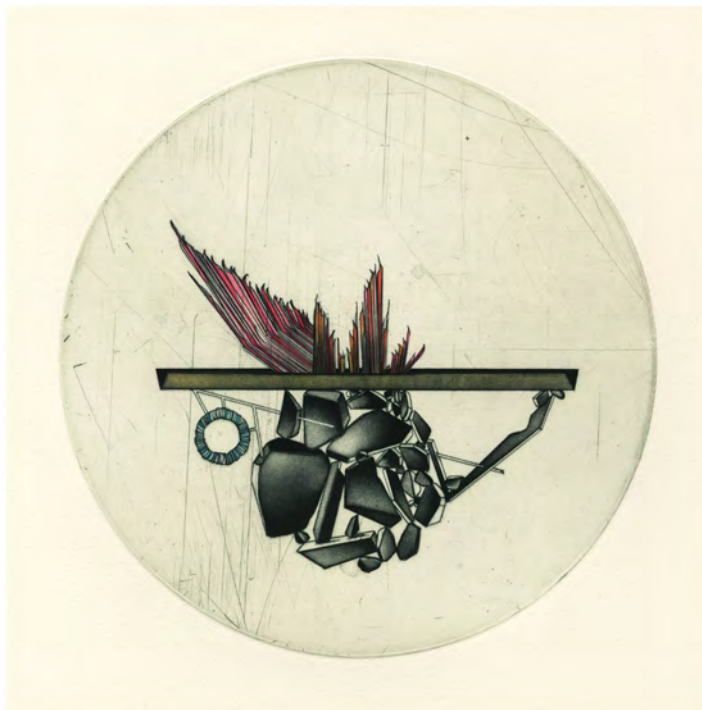
### *Dormant Regrowth 1*

Drypoint intaglio, hand-tinting

8" x 8" x 0"

*My compositions are individually weighted, patiently teetering and flirting with a fragile existence. One small shift and collapse is possible. Recent works are influenced by a period of time which simultaneously encompassed the death of my mother, the dissolution of a union, and the exhaustive beauty of motherhood. Balance, peace, and calm are defined individually. My studio practice brings me clarity in times when these broad terms feel uncertain.*

Susan Martin is a North Carolina based artist. Her work begins with concentrated phases of drawing and then is developed through the printmaking techniques of drypoint intaglio, monoprinting and collagraphy. She often merges her prints with watercolor printing and hand-tinting. Her art practice is balanced with being a teaching artist at area art centers and through her studio at Anchorlight in Raleigh.



## SUSAN MARTIN

### *Dormant Regrowth 4*

Drypoint intaglio, hand-tinting  
8" x 8" x 0"

*My compositions are individually weighted, patiently teetering and flirting with a fragile existence. One small shift and collapse is possible. Recent works are influenced by a period of time which simultaneously encompassed the death of my mother, the dissolution of a union, and the exhaustive beauty of motherhood. Balance, peace, and calm are defined individually. My studio practice brings me clarity in times when these broad terms feel uncertain.*

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## BONNIE MILLS

### *Have a Seat: Dorothea Dix*

Photography

11.5" x 20" x 0"

*My photography is more than just a visual record of abandoned spaces; it is a deeply personal journey of healing and self-discovery. I seek to discover the silent stories, revealing the hidden beauty in decay and desolation. This is a meditation on themes of loss, resilience, and the passage of time that I hope resonates with viewers on an emotional level. Have a Seat: Dorothea Dix shows a lone chair seated awkwardly in the bowels of a decommissioned mental asylum.*

Bonnie Mills, a photographer, wife, and mother of two gained a respect for photography at a young age from her father. In her adulthood, she has carved a unique niche in the world of fine art photography with hauntingly beautiful images of abandoned places. Her work is a poignant exploration of beauty amidst decay and loss. She finds hope in being alone, always discovering bits of herself in these lost, forgotten places. Having struggled with the fear and aftermath of abandonment herself, Bonnie seeks to transform the perspective of "being left behind" into visions of hope and beauty that inspire others to look past the exterior and seek the diamond within.



## HERIBERTO MORA

### *Shelter*

Oil on canvas  
38" x 41" x 1"

*Art is the universal language that has the power to connect people and change the world for the better. The tension between the spiritual and material world has always intrigued me, and my art is my way of exploring this mystery. My paintings are meant to challenge the viewer to reflect on their relationship with the spiritual and material aspects of life. I seek to express transcendent reality through surreal, ethereal landscapes of color, form, and texture, creating compositions that evoke a sense of harmony and balance, contrast and conflict.*

Heriberto Mora's work has been featured at Sotheby's and Christy's art auctions in New York City. His work is represented in collections at: Nassau County Museum of Art, New York; Lowe Art Museum, Miami; Snite Museum of Art, University of Notre Dame, Indiana; Frost Art Museum, Miami; Berardo Collection Museum, Lisboa, Portugal; and Fort Lauderdale Museum of Art. Three of Heriberto's paintings were used in the Hollywood movie *Curdled* produced by Quentin Tarantino. You can see more at [www.heribertomora.com](http://www.heribertomora.com)



## MARCIA MORAN

### *A New Day*

Oil on canvas

36" x 36" x 1"

*My paintings, realistic, expressive, and full of color, or leaning more toward abstract, primarily encompass the sky and clouds along with some part of the earth. I envision clouds as a link to the heavens; spending a moment looking up, we can see they capture light, cast light, are full of colors, have tremendous power, and create shadows. Just as humans are different in shape, size and colors, so, too, are clouds: forever moving and changing just as we are. Rendering the motion and various types of clouds transports me from standing on solid ground to being part of the heavens and feeling connected to all living creatures. A New Day invokes the idea of starting each new day feeling the overall peaceful quietness before the sun fully rises.*

Marcia Moran, a self-taught acrylic painter turned oil painter, studied graphic design at the Art Institute of Colorado. She worked as a graphic designer, print production manager, muralist, and faux finish painter while owning a small painting studio. Having the studio and exposing others to the joy of being creative fueled her passion to paint full time. Since 2021, Marcia has been participating in local art fairs and art galleries, attending drawing and painting labs, and immersing herself in the local art world.



## CLARKE MUNFORD

### *Off-Color*

Oil on panel

24" x 48" x 2.5"

*While I seldom embark on a project with grandiose delusions of affecting meaningful social change through my artwork, I am hardly apathetic or defeatist. Almost invariably, I find myself confronting questions of economics, law, and inequality whenever brush meets canvas. Side-stepping any whiff of social commentary while depicting the built environment is both impossible and unnecessary. Personal experience has shown that willfully avoiding uncomfortable truths rarely serves me. On a philosophical level, my pursuit of realism is an attempt at embracing life's many ambiguities and contradictions.*

Clarke Munford is a North Carolina-based visual artist with a primary focus in oil painting. Applying the principles of his formative figure drawing experiences to paintings, Clarke prioritizes tonal values as the basis of realism. His work has been exhibited at CAM (RFAS 2022, 2023); NC Museum of Art; VAE Raleigh; Frank Gallery in Carrboro; and Frameworks and Artspllosure in Raleigh.





## INDRANI NAYAR-GALL

### *Pouring Red*

Red yarn, wood, rope, PVC plumbing  
60.4" x 31" x 25"

*My nonconformist works that spring from being surrounded by women-made cultural/ritual mark-making, are evocations of women's bodies as sites of violence, dreams, and aspirations. Using or combining paper, fiber, words/text from scriptures derogatory to women, I stretch the limits of the conventional processes to create bodies that physically hang, stretch over the floor or wall, or create non-linear digital moving image narratives. Guiding myself intuitively, I imagine solutions or interpret concepts, choose appropriate material, alter or disassociate the real/obvious, to create visceral, tactile, or surreal experiences. My processes are individual but also collaborative or participatory.*

A multidisciplinary feminist artist, Indrani Nayar-Gall weaves global narratives of marginalization, patriarchy, and misogyny through her practice in installation, 2-D/3-D media, and moving image. Social justice themes stem from influences in her mixed north-south Indian background, parental model of community engagement, the mentorship of socially engaged professors, and socio-political activism. Indrani has exhibited nationally and internationally, and founded Yes She Rises LLC. Indrani lived in India and Barbados before migrating to the United States. She earned her MFA in experimental printmaking, a graduate certificate in contemporary non-toxic printmaking, and a diploma in education. Her artistic career started in Barbados with teaching and studio practice. Her work appears in various collections, catalogs, and other publications.



## SEAN PARRISH

### *Solitude*

Acrylic, monoprint, charcoal, pastel,  
paper collage on panel  
24" x 24" x 1.5"

*Art is many things to me: a refuge, a ritual, a medicine for the mind, a vehicle for learning, a secret code, a suit of armor, a vulnerable display. Above all, art is an instrument for re-enchanting a disenchanting world. My abstract compositions are, in part, dissections of numerous paintings composed on various materials. While working I am constantly seeking interesting structural patterns informed by contrasts in color, shape, and surface texture. The process is experimental and tactile, often drawing inspiration from touching and observing surfaces in the world around me. Like a diary entry, abstract collage offers a way of ordering and staging these fragments of experience into compelling visual structures that tell stories and channel meaning through the relationships of their parts.*

Sean Parrish is a self-taught artist from Tampa, Florida. He has spent several years in North Carolina as a resident of Durham and Greensboro. In 2015, he completed a doctoral dissertation at Duke on artisan craft workshops, alchemists, and scientific culture in late Renaissance Italy. Until 2022, Sean served as an art instructor working with children and families at the Hispanic Outreach Center of Clearwater, Florida. He currently maintains a studio in Greensboro with his partner Jessica and two dogs.



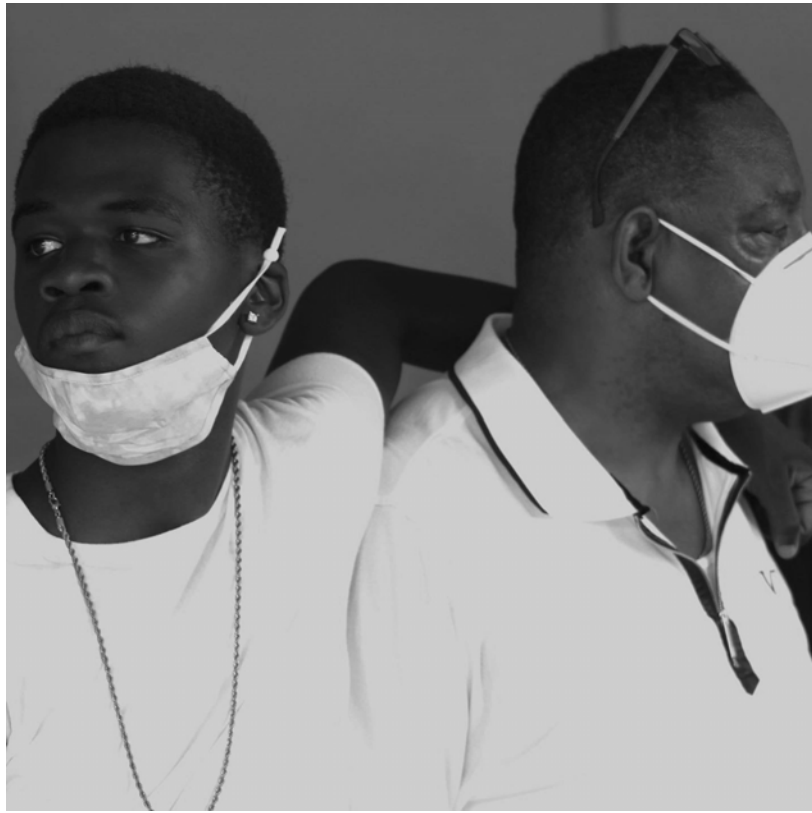
## PATRICIA PASTEUR

### *Mrs. Cohen*

Fabrics, thread  
18" x 20" x .25"

*I am inspired by the works of textile artist Bisa Butler and photographer Dorothea Lange. As I researched Dorothea's work for the Farm Security Administration in the 1930s, I was struck by how determined and proud the people were depicted in her iconic photographs. You knew there was a story behind every face. I have been creating art quilts since 2010, mostly landscapes. When I first saw Bisa's quilts, I was in awe of how she captured the facial expressions - a challenge. Mrs. Cohen is the third in a portrait series inspired by the photos of Dorothea Lange. I was impressed by how hopeful and proud she looked.*

Patricia Pasteur was born in New Bern, North Carolina and returned after many moves. She is retired from teaching kindergarten. Patricia won the prestigious Visual Arts Purchase Award for the 2022 Bank of the Arts National Juried Exhibition and won first place at the Simply Southern and Paper Expo in Nashville. She had a solo show at the Robert E. White Gallery in Bangor, Maine. Much of her work is published in books and magazines and has been displayed in dozens of national juried art shows. Patricia's work is sold exclusively at the Bank of the Arts Gallery in New Bern.



## GABRIELLE PEAKS

c19

Canvas print  
16" x 20" x 1.5"

*My work is all about capturing the raw beauty of everyday life. Recently, I have been very interested in black and white photography – there is something about the simplicity and timelessness of it that draws me in. My photos are reflections of my home, the people and places that make up my community, and the moments that often go unnoticed. Photography is my way of sharing stories, evoking a sense of self, and celebrating the diversity within our shared experiences. I hope to bring a glimpse of real life into each one of my images. My goal is to create images that resonate on a personal level, whether they make you think, smile, or feel a deep connection. I am all about keeping things real and relatable.*

Gabrielle Peaks is a photographer based in North Carolina. Her work is about exploring her identity as a person of color. Gabrielle is currently pursuing a BA in art history with a minor in photography at UNC Greensboro. Gabrielle uses her lens to capture moments that reflect the complex, vibrant, and multifaceted nature of what it means to be a person who looks like her.



## BRENDA POKORNY

### *Secret Garden*

Glass

24" x 24" x 1"

*My mosaic art celebrates the beauty found in nature. I create colorful mosaics that dance, inspired by gardens and the natural world. I believe color can uplift the spirit. I also draw inspiration from labyrinths and mandalas. I try to achieve a glow in my mandala mosaics through the use of ombré effects in color, and flowing patterns. The materials I use in my mosaics – stained glass, glass tile, and glazed porcelain tile – have a depth of color that cannot be matched by any other medium. The sparkles and glints of light that bounce off mosaics are almost magical. I want viewers to feel this magic when viewing my artwork. My goal in creating mosaics is to produce art that adds beauty and brings joy.*

Brenda Pokorny is a mosaic artist in Mooresville, North Carolina. She received a BFA from Miami University, with a concentration in textile design. After working in the design studio of a wallpaper manufacturer and ten years managing her own textile design business, Brenda converted to mosaic. That interest has taken her around the globe exploring gardens, hedge mazes, labyrinths, Byzantine and renaissance cathedrals, and mosaics of the ancient Greek and Roman worlds.



## JP JERMAINE POWELL

### *Feel It in Braille: Peace and Power*

Epoxy resin, acrylic, metal, currency  
36" x 36" x 2"

*My art practice delves into the intricate narratives (visual storytelling) surrounding: making my artwork accessible for children and people who may not know a lot about the subject of art; the role of an artist as a thought leader and social influencer; celebrating world history, culture, and nature; highlighting the importance of local and global community; showcasing the stories of men, women, and children who have demonstrated transformational leadership, personal success, and courage; and American consumerism/materialism and patriotic themes. I paint the intrinsic beauty of people, nature, and objects within our flawed cultural landscape. My paintings often include a shiny high gloss finish to resemble glass or candy. I use materials from my travels that include: precious metals, paper currency, coins, fabric, photos, and even rocks/dirt.*

Jermaine Powell enjoys being a local artist who travels the world to learn about what makes different communities work. As a world traveler, he embraces the diverse perspectives that both local and global exploration offers. Jermaine channels his experiences from different corners of the world into his artwork, infusing it with a rich tapestry of cultures, ideas, and emotions. By sharing these insights with his local community, Jermaine aims to broaden horizons and improve our creative landscape in any way he can.



## LOUISE RADOCHONSKI

### *Embrace*

Glazed ceramic

8.5" x 12.5" x 13"

*My figurative sculptures are an exploration of conscious movement and what lies buried in the subconscious. As I work, I consider how my thoughts inform my gestures. I invite my hands to ride waves of breath, while I am immersed in memories and musings. Subconscious thoughts, feelings, and imaginings inform what I sculpt. The clay becomes an embodiment of what is conscious and unconscious.*

Louise Radochonski holds dual degrees: MFA in ceramic sculpture and BSN in nursing. She has taught figurative ceramics, figure drawing, and creativity workshops at: Savannah College of Art and Design, Penland School of Crafts, Arrowmont School of Arts and Crafts and Tyler School of Art. Past exhibitions include: Arizona State University Museum, Ohio Craft Museum, Contemporary Craft Museum in Pittsburgh, Houston Museum of Art, Garth Clark Gallery, Hodges Taylor Gallery, Santa Fe Clay Gallery, Louisburg College, Signature Gallery, Blue Spiral 1. Residencies include: Penland School of Crafts and Vermont Studio Center. Louise is passionate about making art and exploring the intersection of art and health. As a nurse, Louise has worked in trauma medicine, hospice, and memory care. She explores how direct observation, creativity, and self-expression can create well being. While maintaining her Durham studio, she currently works with medically fragile youth in the Raleigh - Durham area.



**MATT RAMEY**

*Untitled (the last day)*

Silver gelatin print

11" x 14" x 0"

*My photographic process is entirely analog. I shoot black and white film, develop it by hand, and make silver gelatin prints in the dark room. This process is tangible and tactile. My photographs lately revolve around loss, in the form of death as well as identity. Life feels like a series of losses (sometimes external, sometimes internal). My work seeks to navigate the emotion, process, and ramifications of loss. This image is part of a larger series titled I do not exist. Only you exist. This image of my late grandmother, who we called "Mema," is of her last day.*

Matt Ramey is a photographer born and raised in North Carolina. As a native North Carolinian, he has a deep connection to the people and culture of the South. His work is always striving to show the humanity in our shared existence.





## KATHRYN REGEL

### *Passage*

Colored pencil, antique photo, tracing paper

14" x 11" x .75"

*My recent work is influenced by genealogy with inspirational catalyst from the acquisition of family photo albums from the early 1900s. My art and ancestry journey began with incorporating those photos in my drawings. To give the work a more ethereal effect, I started printing the photos on tracing paper to allow the layers to peek through. I plan my ideas beginning with my photos, which go through a process of cropping, lighting, color selection, and mood changes, with an eye on how the antique photos will be incorporated. I capture a sense of wonder: who are the people, or what happened within these walls? My work has been described as "...something both edgy and simultaneously comforting. It leaves us with our imaginations reeling, a sense of delight ignited, and a connection to the past renewed."*

A native of Wisconsin, Kathryn Regal earned a BA in art from The University of Texas at Dallas, and currently lives in Hickory, North Carolina. She has won awards for her work in various international juried exhibitions: Martha's Vineyard Drawing Prize and Asheville Drawing Discourse. Her drawings have appeared in *Colored Pencil* magazine and in *PleinAir Magazine* as a category winner in PleinAir Salon Online Art Competition.



## CHAD RENDEL

### *Unity*

White oak

12" x 23" x 16.5"

*I am always striving to demonstrate our collective potential by exploring the limits of the trees I work with. It is an alchemy of spirit and potential, an unlocking and unfolding of the possibilities within each piece. Unity blends both the möbius form and the basket form. The möbius speaks to our connection to the infinite and the cycles we find ourselves living in. This is united with the basket, an item that is ubiquitous to every culture and walk of life around the world. It connects us: in its creation from the gathering of and working with natural materials and working them with our hands. It connects us to nature as we search for and gather food: we share that food and connection with those around us.*

Chad Rendel is a wood sculptor living in the mountains of North Carolina, near Asheville. He is mostly a self-taught artist. Chad was the recipient of a 2022 Artist Support Grant from the North Carolina Arts Council. He has shown his work at the 2023 ArtFields competition and the 2023 Wilson Arts Juried Competition. Gallery COR in Asheville represents Chad. He is a lifelong artist who explores the themes of balance and beauty while working to demonstrate our collective potential through the pieces he creates.



## HOLDEN RICHARDS

### *Riverwalk - Twilight*

Silver gelatin print  
8" x 10" x 0"

*Riverwalk - Twilight is my ongoing project of photographing the Eno River that flows through Orange and Durham counties. I have made photographs in all seasons, at all times of day, and in most locations along the river. The river has offered an ever-changing, constantly evolving location for the making of photographs, an attempt to photograph an evolving, living entity that has played a huge role in the history and development of the surrounding areas. It is also a place where I find exceptional solace and meaning. I am inspired by walking the open lands, creeks, and rivers of Orange County. The images and prints are created using vintage large and medium format film cameras and printing and developing in the traditional wet darkroom.*

Holden Richards is a native North Carolinian currently residing in Hillsborough. His primary medium is large format film photography done in a traditional wet darkroom. He is a current Getty Images Contributor who has had his work featured in print: *Jill Enfield's Guide to Photographic Alternative Processes*, *The Hand Magazine*, and *Oxford American*. His recent monograph *Riverwalk* is included in the archives of UNC-Chapel Hill and Duke University. Holden's darkroom work has been included in the Cassilhaus Collection (North Carolina) and the collections of the cities of Raleigh and Durham, among others.

## LIZ RIEGEL

### *Patterns*

Oil paint, paper  
32" x 22" x 2"

*I am intrigued by all the parts that create the person we have been, the person we now are, and the person we will become. In my paintings I study what pain looks like, where it comes from, what it does to us, and how we react to it. My paintings are meant to look calm at first glance, but then they blossom into this concealed reality where the psyche beneath is revealed. We are creatures of intrigue; we conceal ourselves behind a wall of what we think we are meant to be.*

Liz Riegel is a painter based out of Rocky Mount. She was pursuing a degree in painting when Covid hit. Liz has shown her work at: Bel Air Artisans Center, Rocky Mount; Exhibizone.com, Virtual Exhibition where she won a Peoples Choice award; Public Works Art Coastal and Coffee Brewers Center in Summerville, South Carolina; and Artsfest Exhibition, Juried, North Charleston Performing Arts Center. She was a finalist in the Artsfield (South Carolina) Portraiture Competition and is part of the permanent collection at Bel Air Artisans Center. Liz is currently a studio artist at Public Works Art Center in Summerville.





**DELAYNA ROBBINS**

*The Fruit of His Labor and Our Family Spoils*

Acrylic on canvas  
24" x 30" x 1.5"

*Within Black culture, an unspoken privilege exists where tangible keepsakes have been kept, well-maintained, and archived. My series, A Colorful Family ARTchives, highlights the importance of documentation and celebrates ancestry through a collective experience. In this series, I recreate family photos, gatherings, and other recollections through painting and installation. Memories of my family bonding around the television, watching home videos, and having precious moments with my grandmother, are translated with a surrealistic lens. These moments reveal parts of my healing journey and extend empathy to others who may experience generational trauma. These works, for me, provide a path to recovering my ancestral connection, allowing a more profound understanding of my family's journey.*

Delayna Robbins, known as "A Colorful Chaos," is a multidisciplinary artist who explores her take on Contemporary Afro Surrealism: a genre that seeks to highlight the complexities and unique experiences and struggles faced by People of Color, while also celebrating their resilience and beauty. Delayna draws inspiration from her experiences as a woman of color and her ongoing journey towards understanding the interconnectedness of spirituality and mental health. Through her use of bold colors, ethereal imagery, and surrealistic elements, Delayna invites viewers to consider their own experiences and perspectives, fostering empathy, understanding, and connection.

**PETE SACK**  
*The Discarded Masks*

Oil, watercolor, paper  
40" x 30" x 2"

*Through multifaceted portraits, I aim to capture both the complexity and harmony that exists in our lives and the ways in which we engage with one another. We only truly know each other when we allow ourselves to be vulnerable and invite people to examine our layers. This work is about taking that deeper look and contemplating what makes us whole. It also challenges viewers to think about all that we miss when we subscribe to the notion that the depth of the human spirit can be determined in the seconds it takes to swipe from one face to the next. Combining the two mediums requires me to look at angles and see the subjects from multiple vantage points, and then piece together facets to make a whole person. Viewers can identify two distinct profiles, but like memories of faces that inspire the work, the images become blurred and intertwined. There is no specific point where one ends and the other begins.*

Pete Sack received his BFA in painting at East Carolina University and has since maintained a studio art practice in Raleigh for the past 25 years.





**ERIC SAUNDERS**  
*Transcending Roots*

Photography  
16" x 21" x 0"

*My subject matter is outdoor landscapes and architecture, natural and urban. I often use digital manipulation of images. I am trying to communicate the beauty of abstract art, or the intrigue of transient moments in nature and life. Transcending Roots was taken along Craggy Pinnacle Trail (Craggy Gardens, Blue Ridge Parkway east of Asheville) on a foggy morning, April 24, 2024. The title Transcending Roots is an attempt to describe the difficulties I have had over the years trying to produce successful art in the face of opposition, sometimes manipulative, from some family, co-workers, and fellow artists.*

Eric Saunders was raised in Princeton, New Jersey and Boulder, Colorado, in an academically oriented family. He then attended Yale University and Yale School of Music, majoring in music and piano performance. After completing his education, Eric worked as a corporate computer programmer in many different parts of the United States, in the process reacquainting himself with a childhood interest in photography. Except for a five-year hiatus in the mid-1990s he has lived in the Triangle area of North Carolina since 1988. Eric has been a member of professional galleries off and on since 2008, as well as a participant in many juried art shows in the last 25 years.

## MARRIOTT SHELDON

### *All the Gold*

Oil on canvas  
24" x 24" x 2"

*I am an interdisciplinary artist and teacher focusing on painting and creative projects which include curating and filmmaking. My abstract works on canvas are an experiential path to self-realization and spiritual growth. Painting is a form of meditation for me. Imagery relating to nature and figures often emerge. The experience of living in China for ten years and traveling throughout Southeast Asia had a great impact on me and my artwork. Influences include Buddhist and Taoist philosophies, diversity and culture, women's issues, and nature. My goals for artistic expression reflect both inner work as well as to inspire awareness of our oneness and interdependence.*

Marriott Sheldon attended the Central Art Academy for Painting in Beijing, China, and later received her MFA in painting from William Paterson University in New Jersey. Marriott taught painting, drawing and art appreciation at several colleges for nine years. Through her work with artist Jean Michel Dissake, she co-curated an exhibition of his sculptural works at the Gregg Museum of Art and Design in Raleigh. Two trips to Cameroon inspired Marriott to learn filmmaking and to attend classes at the Center for Documentary Studies at Duke University.







## DONNA STUBBS

### *Right Side Window*

Photography

35" x 71" x 1.5"

*I have taken over 4,000 photos looking out the right passenger side window of our car. Since 2018, while my husband drove, I used my iPhone to record the passing scenery. Driving mostly in Virginia and North Carolina and often on the same roads year after year, I became fascinated by the small towns, solitary houses, farms and roadside businesses. Capturing these images while the car was moving and with the window up resulted in blurry images, reflections of my body in the glass, and partially cut-off scenes. I appreciate the accidental inclusion of myself in these photos, even if I am not visible. I never stopped to scrutinize anything, and many photos were taken by chance. These unplanned elements add an ambiguousness to the images that I could never capture when standing still. Presented in a square cropped format, this series is tinted blue to enhance the otherworldly quality of these empty spaces.*

Donna Stubbs' work includes paintings, assemblage art, and photography. She grew up in Mount Airy. Donna graduated from Guilford College in Greensboro and from the Corcoran College of Art + Design in Washington, DC. She is represented by Frank Gallery in Carrboro, North Carolina and is a member of the Chatham Artists Guild.

## JOEL TESCH

### *Every Time We Fight It Just Diminishes This Whole Thing*

Acrylic on canvas

20" x 16" x 1"

*My art focuses on three thematic pillars: figures/ portraits, abstracts, and landscapes, to each of which I employ a consistent style of vivid colors, dynamic contrast, and a sense of movement. Currently, I am focusing on portraits and figures but will bring more of the abstract and surreal into play with those images. Specifically, I want to create art featuring moments – moments that at once seem familiar but also new and powerful. My goal with my art is to invite the person viewing it to be welcomed by initial familiarity, retain their gaze with subtle complexities and unexpected questions, and then ultimately bring to the forefront an emotion, a feeling, a movement...AN EXPERIENCE.*

Joel Tesch has been an internationally collected artist for over 20 years, exhibiting in galleries and art festivals across the nation. A native of Raleigh, Joel grew up with an artistic bent from an early age. After living in several different locations (Raleigh, Chapel Hill, Charlotte, Atlanta, San Francisco, and London), he settled back in Raleigh in 2021 with his wife and three daughters. Joel loves showcasing his work and meeting other artists and art lovers – as well as inspiring and learning from creators and enthusiasts alike.





## KARIN THOMPSON

### *No Nuts, Just Bolls*

Acrylic

24" x 24" x 1.5"

*After life and loss, I am finally getting the chance to become a full-time artist at the age of 60. I feel my art is my therapy and having others collect my works is an added benefit. My mediums include paper, acrylic, watercolor and clay. My inspiration – nature. I have been told, “you don’t think like most people,” and have come to cherish that as the ultimate compliment.*

Karin Thompson has been an artist and creator all her life. She received a fine arts/psychology degree from Meredith College and set off in the office-job world. When Karin met her husband, a sailor, it was goodbye to land and hello to ocean life. Karin’s eyes and heart were treated to the wonders of the sea and islands and saw nature in a new way that is an integral component of all her works. Recent shows: ArtFields 2024, Lake City, South Carolina; 2024 Wilmington Art Association 42nd Annual Juried Spring Art Show and Sale, *Wisteria in Full Bloom*, awarded first place; and Arts Council of Wayne County 44th Annual National Juried Art Show.



## KURT WEISER

### *Field of Cotton*

Acrylic

36" x 60" x 1.5"

*I believe that the beauty of a painting is in its creative thought, effort/technique, and the viewer's experience. This belief is evident in my artwork that displays creative visual movement, strong compositions, and unique color schemes. North Carolina is rich in scenic beauty and American history. Its cotton industry was a main source for textile manufacturers around the world and I wanted to honor this with my piece, Field of Cotton. Just like the harvest season in the fall, I used earth tones of orange, brick, ochre, teal, and soft creams to create a natural color harmony throughout the painting. Darker to lighter values move you within the painting giving a sense of the cotton growing from the earth up to the sunlit sky. The various circular shapes represent the metamorphosis of the cotton blooms from petals to bolls to the beautiful raw cotton material we know today.*

Kurt is originally from New England and now lives in Waxhaw, North Carolina. Primarily self-taught, he studied techniques, styles, and color theory from master artists of all genres. Kurt has been teaching and exhibiting nationally and internationally, successfully conveying his design strategy for a painting.



**ALLIE WILSON**  
*Clovers Embrace*

Oil on canvas  
24" x 30" x 1"

*My lifelong fascination with the sensory world has been a continual source of wonder and grounding for me, especially while navigating a long-term traumatic brain injury. My intentional search for beauty and intrigue in natural phenomena has become my inspiration to create and share my perspective. Through my work, I strive to illuminate the details that make our human experience uniquely breathtaking - the stunning contrasts, intricate compositions, textural depths, and ethereal essences that surround us. In Clovers Embrace, I sought to capture the profound sense of awe that the natural world inspires, reminding viewers that beauty is always present, waiting to be experienced.*

Allie Wilson is an emerging artist and arts educator, born in Mooresville, North Carolina, and currently living in Raleigh. She graduated from NC State University with a BA in psychology and is now pursuing a Master of Arts in art education from UNC Wilmington. She aims to have an inspiring and empowering impact in the lives of students while continually deepening her practice and engagement with the arts. Allie's passion for visual arts has been a constant throughout her life. She works in various mediums and enjoys exploring new ones. This is her first formal exhibition.

## ARTISTS EXHIBITION PRICE LIST

Tina Alberni  
*It's Not All Woolly Revelry*  
\$2,500

Bethany Bash  
*Shadow Work I*  
\$1,800

Brenda Behr  
*Joe, the Vegetable Man*  
\$2,500

Doug Bennett  
*Conditions (Deer, Mandrill,  
Poodle)*  
\$650

Annie Blazejack/  
Geddes Levenson  
*Io, Rosy Maple, Agreeable Tiger,  
Tissue, Wavy-lined Emerald*  
\$1,700

Paget Marion Blythe  
*Make Me*  
\$500

Paget Marion Blythe  
*Dreams of My Own Land*  
\$500

Sandi Botstein  
*All Fall Down*  
\$500

Andrew Bowen  
*Metamorphosis*  
\$1,750

Michael Buenrostro  
*The east wing*  
\$73.15

Jamil Burton  
*Rising Son*  
\$2,000

Chris Carlson  
*Caroline, Moving Through  
Space and Time*  
\$4,000

Roymieco Carter  
*Volunteer*  
\$1,000

Caitlin Cary  
*Rails III*  
\$1,500

Jennifer Clifton  
*Little Miss Cutie Pie*  
\$725

Dave Cohen  
*Bethany Bound*  
\$500

Allison Coleman  
*Target*  
\$2,500

José Cruz  
*Phenomenal Woman*  
\$6,500

Robert Dance  
*Coastal Bands of Color*  
\$25,000

Stuart Dance  
*Char-Grill*  
\$1,600

Laura Davis  
*The Boys of Avignon*  
\$3,000

John Dempsey  
*GMAC-Delco, Flint*  
\$9,000

Jenny Eggleston  
*Reading Rainbow*  
\$3,600

Melinda Fine  
*Wanton*  
\$1,200

Holly Fischer  
*Compulsion*  
\$6,000

Holly Fischer  
*Focus*  
\$4,500

Kevin Georgas  
*Over the Face of the Deep*  
\$600

Kendall Gilliam  
*Givens*  
\$4,400

Jacob Greene  
*The Trio*  
\$3,200

Ann Harwell  
*Thor's Helmet*  
\$4,200

Lori Hill  
*Family Matters: Perceptions  
of Reality*  
\$4,800

Marc Hines  
*PAM*  
\$6,000

Denise Hughes  
*Virtuous*  
\$3,500

Jerome Buzzy Hughes  
*Take Your Fat Ass Back  
Across the Street*  
\$6,500

Sanjé James  
*A Day In Meditation*  
\$1,500

Yeongwoo Jung  
*Father and Son, Keenan  
and Kash*  
\$700

James Keul  
*Cyclical Cyclone*  
\$4,500

Nick Kiely  
*Neon Resurrection*  
\$1,000

Nick Kiely  
*Two Guns*  
\$1,000

Shanny Kohli  
*Sharks - "anti-bullying"*  
\$225

Shanny Kohli  
*Red Brick Wall*  
\$8,000

Kaidy Lewis  
*Just Home*  
\$2,800

Phillip Loken  
*Unapologetically Black I*  
(Liberation Station Grand Opening)  
\$1,700

Susan Martin  
*Dormant Regrowth 1*  
\$450

Susan Martin  
*Dormant Regrowth 4*  
\$450

Bonnie Mills  
*Have a Seat: Dorthea Dix*  
\$1,200

Heriberto Mora  
*Shelter*  
\$14,000

Marcia Moran  
*A New Day*  
\$2,378

Clarke Munford  
*Off-Color*  
\$4,300

Indrani Nayar-Gall  
*Pouring Red*  
\$2,500

Sean Parrish  
*Solitude*  
\$1,200

Patricia Pasteur  
*Mrs. Cohen*  
\$420

Gabrielle Peaks  
*c19*  
\$70

Brenda Pokorny  
*Secret Garden*  
\$3,600

JP Jermaine Powell  
*Feel It In Braille: Peace  
and Power*  
\$8,500

Louise Radochonski  
*Embrace*  
\$1,500

Matt Ramey  
*Untitled (the last day)*  
\$450

Kathryn Regel  
*Passage*  
\$1,200

Chad Rendel  
*Unity*  
\$3,800

Holden Richards  
*Riverwalk - Twilight*  
\$125

Liz Riegel  
*Patterns*  
\$1,700

Delayna Robbins  
*The Fruit Of His Labor and  
Our Family Spoils*  
\$1,700

Pete Sack  
*The Discarded Masks*  
\$4,250

Eric Saunders  
*Transcending Roots*  
\$500

Marriott Sheldon  
*All the Gold*  
\$1,900

Donna Stubbs  
*Right Side Window*  
\$2,500

Joel Tesch  
*Every Time We Fight It Just  
Diminishes This Whole Thing*  
\$320

Karin Thompson  
*No Nuts, Just Bolls*  
\$800

Kurt Weiser  
*Field of Cotton*  
\$3,200

Allie Wilson  
*Clovers Embrace*  
\$8,950

# THANK YOU SUPPORTERS!

We appreciate your contributions to the  
2024-2025 Raleigh Fine Arts Society projects.

## GRAND PATRON



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North Carolina Artists

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