



m o z a i k

# FUTURE.ART.AWARDS.

Virtual Exhibition Catalogue

ENTER EXHIBITION

# WELCOME

## CURATING THE CREATIVE REIMAGINING

### **An Arts-based Journey to Reflect, Reset, and Reimagine the Future**

From animation to sculpture, film to the spoken word, murals, paintings, photographs, mixed-media pieces, political performance pieces, and even comedic satire, **The Future Art Awards** candidly explores a captured reflection of our times, offering new pathways of thinking, new modes of learning, and a virtual platform for the celebration of our creative reimagining of a more free world.

While the pandemic may indeed serve as a catalyst for reflection, we have been here before at pivotal moments all throughout human history—only to return to the status quo or settle for unsatisfying incremental action. As we've pondered this phenomenon of an imposed inertia, ripe for change, the human spirit bursts forth and into the streets with the undeniable yearning for racial, social, and environmental justice, and ultimately, a rebalancing of the scales of power.

## **How do we leverage the pandemic as a catalyst to reimagine alternative futures and to look to the healing power of the arts for a blueprint for meaningful change?**

After all, the arts have built cities and written histories. They've transformed dilapidated and abandoned streets and buildings into flourishing communities. They've enlightened intercultural understandings and represent a universal human experience through the beauty of a mosaic of distinct expressions. The arts often honor and pay tribute to our past by creating a record of what has come before, anchoring us for our move into the future by envisioning and materializing what comes next. By reestablishing context, whether by naming a truth, telling a story, or making a community visible, we distinguish ourselves through art against the often-homogenizing effects of globalization and the ongoing assault on arts' education across centers of learning, both near and far.

Today, we stand in recognition of the fact that each experience within the pandemic is different and that the pandemic has affected us all in different ways. This exhibition features the works of 50 unique and deeply talented artists, both professional and amateur, from all walks of life, of all ages, and creative expressions. **We hope you will join us on this journey of a collective reimagining, rooted in our experiences of the current pandemic, but with an eye towards positively and sustainably catalyzing our collective future.**

# FEATURED ARTIST



1

VISION TEST / VIEWFINDER



**Jennie E. Park**

Santa Clarita, CA

An optometrist asks, "Lens 1 or 2?" to ascertain visual acuity while flipping through a series of lenses, and viewfinders at scenic stops enable visitors to zoom into or scrutinize vast vistas. This kinetic sculpture references these practices or technologies of ascertaining, manipulating and interrogating vision by presenting alternate interpretations of the same images, via four phrases.

*Jennie E. Park is an artist and writer interested in interdisciplinarity, integrated approaches to healing, and structural social change. (In)vulnerability and (in)visibility recur as practices, tools, or obstacles she explores in relation to her work.*

CONTACT ARTIST

# FEATURED ARTIST



2

YOUR HUDDLED MASSES  
YEARNING TO BREATHE  
FREE

This is a solo work for a trombone and digital delay processing pedal that was written for Madison, WI based trombonist Cole Bartels and was created as a direct result of COVID-19. The title is a verse taken from Emma Lazarus's iconic 1883 poem "The New Colossus," which was a tribute to the symbolism of Lady Liberty.



**Brian Mark**

Brooklyn, New York

*NY based composer, pianist and visual artist Brian Mark has been hailed as an "attractive and intelligible" artist (Boston Musical Intelligencer), whose work is "compelling" (London Jazz News), and "preserves the vibrancy and relevance of contemporary art music" (New York Examiner).*

CONTACT ARTIST

# FEATURED ARTIST



3

NOVEL LOVE

A narrative short film. A devastating global pandemic. We meet our characters shortly after they've met one another and yet, a crackling energy pulses between them. As the film progresses, we get to see a growing love form, despite impossible circumstances forcing them apart.

Produced by Stephanie Pavlik. Directed by Cameron-Miller DeSart.  
Director of Photography John von Nolde. Starring Jordan Wilson and Nicklaus Von Nolde.



**Cameron Miller-DeSart**

Los Angeles, CA

*Cameron Miller-DeSart is a Los Angeles-based filmmaker (Kidnapped, Lazy Sunday) with a background in acting and a passion for the technical craft of visual storytelling.*

CONTACT ARTIST

# FEATURED ARTIST



## 4 FRONT LINE

Inspired by the Battle of Iwo Jima, this artwork depicts our essential workers from top to bottom who risk their lives every day to help keep society functioning. Thank you to all the Delivery People, Individuals that work in Super Markets, Public Transit Workers, Law Enforcement, Doctors & Nursing Staff. You all are holding the world together. On the front lines.



**Chuck Styles**  
Philadelphia, PA

*Chuck Styles is a multi disciplinary artist based out of the Philadelphia area and born in a small suburb outside of West Philadelphia. Styles was no stranger to poverty and struggle growing up. In many ways, his artwork reflects both the reality of his childhood struggle and his desire for a better financial future.*

CONTACT ARTIST

# FEATURED ARTIST



5

HOPE

A young girl stands alone and isolated in an environment that has been destroyed by fire and which still smolders. On her head she wears a wreath of dead brush: a parody of the wreath of flowers that represents new life and renewal in classical art. Life has been destroyed, but out of it a rich earth is created that will give new life.



**Lesley Thiel**

Mooresville, NC

*Lesley Thiel is a self taught figurative artist known for her highly detailed photorealistic paintings. Her paintings speak of the strength of the upcoming generation of young women and girls who may well be our saviors. She questions the accepted narrative of the female voice in society and the myths attached to this.*

CONTACT ARTIST

# FEATURED ARTIST



6

IN THE CROWD

VIDEO DESCRIPTION



**Francesca Bifulco**

Los Angeles, CA

*Francesca Bifulco is a native Southern Italian multi-media artist from Paestum, living and working in Los Angeles since 2013. Her practice fluctuates between large-scale backdrop canvases and sculptural wooden compositions.*

CONTACT ARTIST

# FEATURED ARTIST



7

E PLURIBUS UNUM  
(OUT OF MANY, ONE)

In this two-dimensional piece, the intense vibrancy of the central colors are brought into a type of suspended animation hanging in the balance of a blue coolness. The piece is backed by mandala-styled configured forearms and hands showing strength in diversity.



**John "Jahni" Moore**

Huntsville, AL

*John "Jahni" Moore is a southern born American visual artist. His early years were spent immersed in books, church, and nature. He works primarily in paint and charcoal but often makes use of assemblage as homage to his southern, indigenous, and African roots.*

CONTACT ARTIST

# FEATURED ARTIST



8

SHADED OPPRESSION

Shaded Oppression is a 4ft x 4ft mixed media painting created in response to the 2016 election results. The social commentary piece utilizes oil paint, fabric, and wood to depict a scene of several individuals masked by their government flag.



**D'nae Harrison**  
Philadelphia, PA

*D'nae Harrison is an award-winning interdisciplinary artist, who is currently focused on creating a public art initiative dedicated to improving the quality of life in distressed and impoverished neighborhoods.*

CONTACT ARTIST

# FEATURED ARTIST



9

AIR JARS (SPRING 2020  
NEW PRODUCT LINE)

Air Jars (Spring 2020 New Product Line), (1 Gallon) Glass, metal, and paper. "Air Jars" juxtaposes the basic hedonistic human instinct to buy pretty, new, and high end products against the dangerous, human caused and human killing infected air that exists in these places where these pandemic viruses originated.

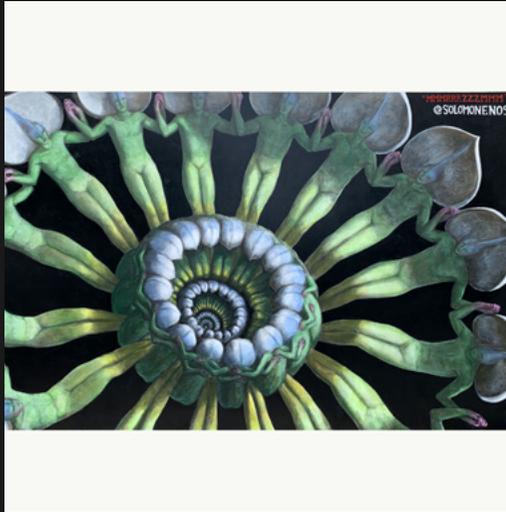


**Juliana Haliti**  
Albany, NY

*Juliana Haliti is a painter and sculptor who explores her fear and anger towards the profligate human effect on the environment through complex collages and representations of the harmful circumstances surrounding it.*

CONTACT ARTIST

# FEATURED ARTIST



10

MMMMRRZZZMMM



**Solomon Robert Nui Enos**

Honolulu, Hawaii

This is a photo of a mural that was created as part of the Pow!Wow! Festival in Honolulu. The title is a Neo-Dadaist expression of the sound of unfolding generations. It is the linked hands and the collectivist visual narrative that best summarizes this strange and potentially hopeful time, even amidst the terrible suffering.

*Solomon Robert Nui Enos is a Native Hawaiian artist, educator, and visionary who has been making art for more than 30 years. His work touches on ancestry and identity, the nature of consciousness, the human conundrum, and the future of Hawai'i.*

CONTACT ARTIST

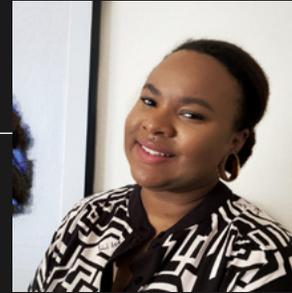


## SPECIAL MENTION

11

We All Kneel

VIDEO DESCRIPTION



**Raven Dock**

Orlando, Florida

CONTACT ARTIST

*Textile artist Raven Dock (b. 1996) who resides in Orlando, FL has sewn over a million stitches that have manifested into realism styled portraits over the course of hundred-plus hours per sitting. Completely self-taught in embroidery and photography, she mixes the two mediums to meet in the middle to create miniature and large-scale textile portraits. Her works have shown in cities such as LA and most recently and notably, the Zhou B Art Center in Chicago. The themes of Raven's portraits stem from places of hope, cynicism, abandonment, and curiosity. Her subjects are subsequently her family and friends who are willing participants in her character development process. Her portraits balance themselves in background-less spaces that force her audience to see the matter at hand with no additional distractions.*



## SPECIAL MENTION

12

The flower that blooms in adversity is the most beautiful, rarest flower of all

At times of crisis and hardship, limitation, restrictions and devastation, it is so hard to stay positive and hold on to hope. This piece is meant to inspire overcoming obstacles with grace and looking to find beauty under the harshest conditions, focusing on unity, love, faith, support and growth to ensure a brighter, safer and more positive future for us all.



**Olena Aliona Korsunskaya**

Lancaster, Pennsylvania

CONTACT ARTIST

*Olena Aliona Korsunskaya is a tattoo artist and studio owner of Valkyrie Hall.*



# SPECIAL MENTION

13

Comfort

"Comfort" in my financial stress, work stress, and family/relational stress. During my anxiety driven days, I thought deeply about comfort and what it really means. I found that comfort comes from a deficit. It means that something is wrong in the first place. Odd that comfortable is not the same. Comfortable doesn't imply that something needs to first be "wrong" or "un"comfortable. However, the root of the word, "comfort", does imply this. As my mind unraveled through this study of words and their implications to my cry for help, I wanted to depict this through imagery. A figure: seated in repose, suspended from time, place, etc. He is not supported by any structure or flooring, yet he is at ease. That is comfort personified. When there is rest despite the circumstance. The figure is accompanied by joyous colors showing the manifestation of what happens when comfort comes to those who need it. These colors signify low lows coupled with high highs with a movement and vibration around the background. These bursts of colors surround the ease of the figure.



**Hailey Anne**

Cincinnati, OH

CONTACT ARTIST

*As a painter, I work in oil paints with bright, complex colors, and thick texture. I like to think I work in this style because it shows my approach to the world: with a playfulness and an intense aggression. I focus on landscapes and portraits mainly. If I were to analyze my own brain I would say my study of people shows a desire to connect and understand "the other". And landscapes: a desire to comprehend and appreciate the things much greater than my own control. I will make it my life's work to continue to celebrate the earth and its people: beautiful creations that I will never fully grasp.*



# SPECIAL MENTION

14

She Weaves Remedies

After many days of research into the ancient Mayan curandera goddess Ixchel, I began imagining life as an Ancient Maya. A vision formed of an inky, boundless night sky. I painted that first. While the paint dried, I watched the movie *Fantastic Fungi* and felt sure that the ancient Maya, who were expert astronomers, masterful architects, and wrote books on bark paper in 500 BCE, knew about the healing properties of fungi. For the ground I wove together life and death with mycelium, and over that painted a soft green lush patch of land blooming with mushrooms, ferns, and flowers for the goddess to stand upon. She after all, inhabited the abundant plant life in the Yucatan peninsula. The temple in my painting was inspired by the ancient ruins that exist on The Isla Mujeres, an island sacred to women and dedicated to Ixchel. It is said that the windows of the temple were designed so the tower could serve as a lighthouse. My re-imagining of Ixchel shows her with a golden double snake crown. Ixchel was depicted with a snake on her head more than 2500 years ago. Snakes are a symbol of rebirth and immortality in many cultures. Two snakes are a symbol of healing in medicine today. Ixchel was also depicted with a rabbit—a sign of fertility, of health, and of spring, the season of revival. Her name, in Mayan hieroglyphics is Chak Chel, which translates to large rainbow. It is told that the goddess waned from maiden to crone with the cycles of the moon. I composed a rainbow around the moon which frames her head, and decorated her with jewelry depicting the metals and gems of the ancient Maya: jade, coral, gold, and copper. Ixchel is still revered in Mayan culture today.



**Linda Storm**

Santa Fe, New Mexico

CONTACT ARTIST

*The lifetime project of Santa Fe, New Mexico artist Linda Storm is to resurrect, with paint on canvas, divas from ancient global cultures, and to exhibit them for public viewing. She paints each goddess as an ancient cracked stone sculpture, as if it is a shell shielding the goddess within. During research she discovered that our ancient ancestors believed divine females gave birth to seasons, destroyed demons, saved the innocent, healed disease, created art, music, poetry and dance, and fiercely protected children, animals, and their own creations. Goddesses foresaw the future, arched over Earth as a blanket of stars, and offered eternal life. Linda's mission is to raise questions about how current beliefs affect gender roles, spiritual life, and political power, and to begin conversations about hope, compassion, and the restoration of balance. In 2019, Linda received The People's Choice Award as a Top Artist by the Albuquerque Journal North. Since 2017 she has been the Official Artist for the New Mexico Platinum Music Awards and has mentored high school students since 2011.*



# SPECIAL MENTION

15

Dawn

It is the time of myths. When magic is possible. The structure of reality is suddenly malleable and the grandfathered habits and prejudices which hold us invisibly chained are losing their power. It is time for a paradigm shift. As individuals, the forced isolation has created an opportunity for the rediscovery of self. We are experiencing the space we take up in this world. The hope is that we have stopped making ourselves small, stopped forcing others to shrink in order to fit into some skewed standard or to hide and blur our true power and worth. To me, magic is science before equations. This is where we are now ... at the dawn. This piece is a puzzle, a cauldron of the thoughts and emotions that have occupied my mind during the quarantine.



**Ariana Trinneer**

Los Angeles, California

CONTACT ARTIST

*Ariana Trinneer is a Los Angeles- based visual storyteller. Her mixed media pieces explore myths and stereotypes - those that we've inherited as well as those we tell ourselves. Through her lens, she challenges the archetypes portrayed through god/desses and superhero/ines ingested through the entertainment and media indoctrination of gender stereotypes.*



# SPECIAL MENTION

16

## Floating Past the Days

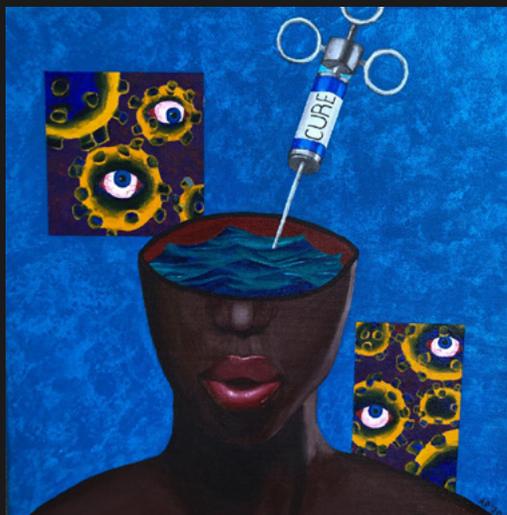
I was not ready for a lifestyle of distance, or not the one that I believed myself to be ready for. Entering, I was hopeful, motivated, excited to spend these extra hours working on the dreams I had to push aside in the past. This was the beginning to my uphill journey. Yet, I couldn't last a week. As quickly as it came, my shining self who smiled with anticipation had disappeared. The hope, motivation, and excitement continued to fade with each day, and eventually I was no longer able to get back up. The days passed so quickly but the hours seemed to last a lifetime. I didn't feel as though I was in my body, rather it almost seemed like I was dreaming. Watching the movie of my life in a theater dark and empty, unable to pull my eyes away from the illuminated screen that took up my whole field of vision. Despite being the only one in the theater, I couldn't take control. "Floating Past the Days" imagines such feelings within a fluid-like setting. Captured yet relaxed, the waves take over, dragging me along with them. My life continues, the clock still ticks, yet it seems as though my mind isn't really controlling me, and instead the consistent flow of time is. However, I've found others stuck in a similar situation: knowing the days are leaving us behind yet being unable to break free from the will of the waves. They're floating alongside me, alongside everyone else, in this never-ending open space. Despite being caught in our own worlds, we are not alone. The erratic waves that block out my ears and muffle my voice are still there. But there are voices, bodies beneath the water like mine, that continue to call out. They rise above the surface, to continue fighting, to continue reaching towards the hope I once had. And I wish to fight along with them. My piece embodies the strength of multiple rather than one.



**Anna Lin**  
Cranbury, NJ

CONTACT ARTIST

*Since Anna Lin was a young child, she was interested in the beauty behind art. After practicing for 10 years, she's explored multitudes of mediums from marker, to acrylic, to ink, and more. While starting as a hobby encouraged by her parents, she soon found art to be a way to destress after a long day of school. Through art, Anna visualizes the fantasies of her mind with bright, pastel colors and whimsical ideas. To her, art is her way of experimenting, playing with unusual colors and distinct brushstrokes in each piece, pushing the limits to how she can represent her moods with colors. With numerous exhibitions, such as the Sharron Art Center Charity Art Show or Assemblyman Freiman's Art Show, Anna has been able to showcase her works to those around her. She has won the Get-To-Know Art Contest with her piece "Autumn Leaves," allowing for her work to get published into the following year's calendar; and she has also been chosen for Honorable Mention in the Junior Duck Stamp Contest, which aims to further environmental and conservation awareness through art.*

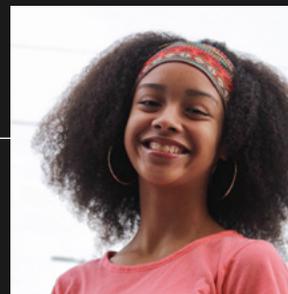


## SPECIAL MENTION

17

The Cure

"The Cure" is an acrylic painting inspired by the organ harvesting of Africans happening worldwide and the use of Africans as "test dummies" to find a miracle cure or vaccine for COVID-19 and past viruses/diseases. The water, the literal symbol of life, represents many things depending on how you view it and depending on whether you look at the syringe as harvesting or injecting. This interpretation is up to the viewer. Since the ideas and innovations of Black people are constantly stolen and manipulated, the water could represent the knowledge, wisdom, or life force of Black people and an outside force could be extracting that "water" to use for an alternate agenda. Or, this life force could be seen as injected with a "cure" by the alternate agenda of the outside force that is harming to the mind, body, and soul. Virus cells were added to the background and given eyes looking at the viewer to give the painting more of an unnerving feel and almost to say "you're next" to the onlooker.



**Arabia Parkey**

Des Moines, Iowa

CONTACT ARTIST

*Arabia Parkey is a 16-year-old, self-taught artist from Des Moines, Iowa. Growing up in a Hip Hop clothing store, Arabia was immersed in the art of Black culture from a young age. Her paintings utilize bold colors and texture to reflect the highs and lows of the Black experience in an "in your face" and undeniable way. She also uses her role as an award-winning Editor in Chief of her school's newspaper, to educate her audience of Black history. The artist describes herself as a storyteller compelled to share her experiences and feelings of being Black in world that systematically works against her. Arabia aims to connect with and open the minds of Black people of all ages and provoke thoughts of viewers of every race and background through her art, journalism, and activism.*



## SPECIAL MENTION

18

Testing, Testing, Testing

TESTING, TESTING, TESTING 35' x 35' Mosaic-recycled tile on wood ©2020. What seemingly began in the horrors of a wet market, the Covid Pandemic has reached its way around the globe. Now, in studies across the world, we race to find a cure or vaccine where countless, anonymous animals will become test subjects. These are the thoughts that led to my "Wild Kingdumb"—a series in mosaic made with recycled tile. I've been working for many years on pieces that explore the suffering endured by animals, through a satirical switch in our "roles"—or more simply—"a shoe on the other foot". From this series, in regards to the pandemic, I have chosen to submit my piece "Testing, Testing, Testing" in dedication to all the animals that will endure our search for a cure.



**Tiffany Miller**

Los Angeles, California

CONTACT ARTIST

*Tiffany Miller is an artist, designer, fabricator, performer, and children's book author who started in television both in front of the camera, as host of PASSION FOR LIFE (Sedona Now) and behind it, as an assistant post-production coordinator for the hit show BAYWATCH. She then made her way into the marketing world as a promo producer for several shows with Pearson Television and Telepictures. Meanwhile her art career took off, with her main focus on mosaics, which can be seen internationally in private collections, businesses, galleries, and churches. Tiffany's work has been sold at Julien's Auctions and featured on MTV, VH1, ABC, In Touch Magazine, The Los Angeles Times, The Detroit Free Press, and The Boulder Times. Tiffany's also made appearances on such shows as CRAFT LAB (HGTV Network), THAT'S CLEVER (DIY Network), and as a featured artist for the Goldenstein Gallery on Sedona NOW. With Tiffany's background in television and art, she's gone on to also work as a production designer for film and theater. She most recently designed props and specialty sets for the film COUNTDOWN, served as the set designer for the L.A. stage production of INFIDEL, served as set decorator for HAPPY BOBBY.*

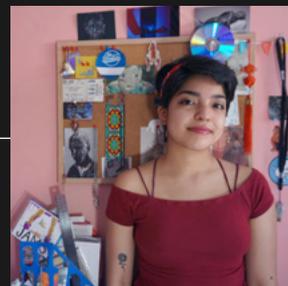


## SPECIAL MENTION

19

Contaminant

"Contaminant", a 15" x 11" gouache painting that presents a lone scientist in a dark lab, surrounded only by the material objects that belong to the room. They are handling a small glowing heart, wearing a hazmat suit, gas mask, and gloves for protection. They are completely shielded from the visibly bright power this heart possesses. The heart is stored in a vat with liquid nitrogen to keep it cold and solidified. They know that if this is not carefully contained, the outbreak would be irreversible. The scientist is covered head to toe in safety equipment, except for the eyes. This is comparable to the look of the legally mandated apparel of this era. Where there was once familiarity in faces, there are only scared eyes averting their attention. Gloves are mere rubber gestures of hands, mimicking the human form. This bizarre visual motif is something not one person has seen in their lifetime. Similar to the experience of social distancing, the scientist is remaining cautious with the closeness to the subject of testing. The lighting is cold and dark, except for one thing: something more contagious than any virus. The radiant pink heart represents how easily love can spread. It is the one thing this virus can not take away. Kind gestures of any size can extend greatly in effect, overshadowing the scent of mutual anxiety. Too many people are newly unemployed, afraid for the family's business, risking their lives, or worse. The least we can do to ease this overwhelming tension is remind each other that our hearts remain radiant. The ability to spread a little extra warmth towards others during these tough times is our secret power. Love is unstoppable, it can spread through any amount of social distancing.



VIVA

East Elmhurst, New York

CONTACT ARTIST

VIVA is a Queens-based artist and illustrator who uses irony to attempt understanding of complex concepts. In attempting to spark unbiased conversations, most of her work pokes fun at deeper issues, including feminism, mental health, and the environment. The intention of her practice is to make sense of the ever-changing human condition.



# SPECIAL MENTION

20

FLAMEOUT

"FLAMEOUT" mixed media 37 x 19 x 8 inches 2020. By leaving no stone unturned in the unending quest for ever-increasing financial return - as we have seen with health as a profit vehicle instead of a care platform, endless corporate subsidies and welfare, global wars for resources, mining the planet to destruction, bank bailouts at every downturn - the system has created the conditions for its own demise. The seeds of destruction are matches, struck not by the oppressed but by the powers that be. The flames will burn all in a system that is pinned in place, unwilling and unable to change. BURN BABY BURN is the title of a poem by Marvin X about the Watts Riots of 1965. The Watts Riots (also known as the Watts Rebellion, depending on which side you were on) was a bloody confrontation between the severely marginalized black population and a white-dominated LA Police Department that had actively recruited racists from the deep south. Over the course of a week some 40 square miles of LA became a combat zone. The rebellion spread to other areas of California as far away as San Diego and was eventually suppressed by the National Guard with over 30 killed. The Watts Rebellion was the result of economic conditions imposed on a disenfranchised population. Today the disenfranchised population is not just racial minorities, it is the vast majority who scramble to provide for their most basic needs under the thumb of a system that financially brutalizes them for its own benefit.



**Miles Jaffe**

Bridgehampton, New York

CONTACT ARTIST

*Some of my earliest memories are of taking things apart, usually in such a way that they could not be put back together again. How things are put together - how they work - was a secret that I had to unravel. As Arthur C. Clark said, "Any sufficiently advanced technology is indistinguishable from magic." I wanted to learn the secret. Trying to discover how things work was eventually followed by trying to find out why things work - including human and social factors like behavior and economics. Using the rigorous analytical methods of my industrial design training I tried to figure out why things don't work. As such I've been called cynical, but only by those who lack the power of accurate observation. I prefer to think of myself as a cynical optimist: my cup is half full of shit. That some of my work is displayed upside down is simply a reflection of my world view. Art - long before even the capital 'A' Art of the Renaissance - has been driven not by creative vision but by commerce. This becomes my point of departure. My work contemplates the relationship between artist, medium and product - and thus the very nature of art itself. It is a parody of parodies, which of course makes it a tribute as well, with no small irony.*



## SPECIAL MENTION

21

### An Era of Distrust for the Air We Breathe

This work portrays a dancer wearing a WWI era gas mask while shielding their face from a linear current with their hands. Coming in contact with the dancer, the current splits from its ordered pattern and reconverges into a chaotic swirl behind them. Within the flow of alternating black and white lines, text is also flowing. The text is a sequenced compilation of news article headlines pertaining to the COVID-19 pandemic published between January 8th and May 3rd of 2020. Throughout these articles, a major theme of distrust persisted over the months. Many individuals lacked trust in their governments to make the best public decisions, many didn't trust their population to take responsible precautions, many doubted the media itself, and a fearful distrust of our own environment grew drastically as the virus took its toll. The artwork's subject stands in the center of a closed sphere in which the headlines flow. This is meant to represent the constant bombardment of informational media we face while in self-isolation.



**Adam Ring**

Fort Lauderdale, Florida

CONTACT ARTIST

*Adam Ring's work draws from the collage technique of re-appropriating, reconstituting, and recontextualizing images from different sources into a new and unified whole. Created digitally, these assemblages are often coupled with digital manipulation to further accentuate each work's individual theme. He is generally very interested in visually depicting latent emotions and representing physical motion within a stagnant image. Much of his work isn't meant to represent the comfortable parts of life, but rather attempts to convey and confront the difficult emotions, social stigmas, and current events we're often afraid to talk about.*



## SPECIAL MENTION

22

Children of The Sun

Through art, I examine the human species via the social and cultural values and norms such as gender, politics, and various belief systems, to connect with the social-political aspects of what we call "reality." I like to create art that stimulates many parts of the brain at the same time; that is simultaneously funny, disgusting, attractive, twisted, sad, happy, scary, mysterious, confusing, beautiful, and ugly just like life. Art is a language of metaphors, it's about connection and communication, it has a fast immediate access to the viewer's subconscious mind, and it has the ability to help us involve, expand and shift our perception.



**Tslil Tsemet**

New York, New York

CONTACT ARTIST

*Through art, I examine the human species via the social and cultural values that we bond ourselves to, and the collective ideals we grasp in order to maintain sanity. My paintings spring from an inherent need to illustrate what I see in my mind, inspired by imagery of global cultures, religions, mythologies, and philosophies. I like to create art that stimulates many parts of the brain at the same time; that is simultaneously funny, disgusting, attractive, twisted, sad, happy, scary, mysterious, confusing, beautiful, and ugly — just like life. I use painting to illustrate personal thoughts, musings and issues through visual metaphor and connotative imagery, while still seeking to always connect to the social-cultural and political aspects of what we call "reality." I paint to confront a cultural idea or explore a specific concept, and avoid making choices to create something pretty or satisfy the viewer.*



## SPECIAL MENTION

23

Myself When I'm Not Real

An ongoing work, "Myself When I am Not Real" is a series of self-portraits, broken into quadrants, with the top reverse image search results replacing each quadrant. The reverse image mosaics form a set of abstract renderings that, when put together, oscillate to obscure and change (while still revealing) the form within. Inspired in part by our disconnected lives playing out in quarantine amidst the box squares of Zoom, FaceTime, Google Hangouts, etc., Myself When I am Not Real is meant to explore the disquieting isolation inherent in ongoing socialization within virtual space. Who are we when parsed through the semi-intelligent and burgeoning data-streams of machine learning? The pixels that represent "us" amidst the new reality of quarantine reveal a strange miasma of information when collected, expanded, and oscillated.



**Matthew Pagoaga**

Los Angeles, California

CONTACT ARTIST

*Matthew Pagoaga is a Los Angeles based artist, author, and filmmaker. His art work splits between conceptual media investigations and interactive light art installations, while his writing centers on existential questioning, memory, and grief. He is a two-time recipient of an Honoraria award from the Burning Man organization, and has exhibited work across the country. Matthew's latest work examines human connection and disruption as related to the Covid-19 pandemic.*



# SPECIAL MENTION

24

Rite of Passage

"Rite of Passage" developed out of my own inward experience of death and resurrection, which is the only way to real change. This transformation is wrought upon us and not within our power to command. We can't think our way to it but must come undone, brought to our knees by our failings. We must fail as we have been. The dark depths, the city of the dreadful night, the dark night of the soul. I have known these places personally but to know them collectively is a new feeling. And to live them out—to become them and not just think about them, but descend into them as a unity-- is a much harder task. But this we must do: dive into the deep water together. It is high tide and the water is dark- too dark to see in. Will we survive? Will we float to the top? It is not for us to know. "Rite of Passage", or deep diving, is the same as differentiation, a theory posed by Swiss psychiatrist Carl Jung, founder of analytic psychology. Differentiation is the path of self (or ego) from unconscious to conscious awareness. The collective shadow is revealed, visible for all to see. We are wrestling with a sea monster, whose forces are appearing as fate on the world stage. Such is climate change or the current pandemic, creating havoc for us all. And we want to blame anyone but ourselves for these things. We are the raw material of our own destruction. We are our only hope- our own redemption.

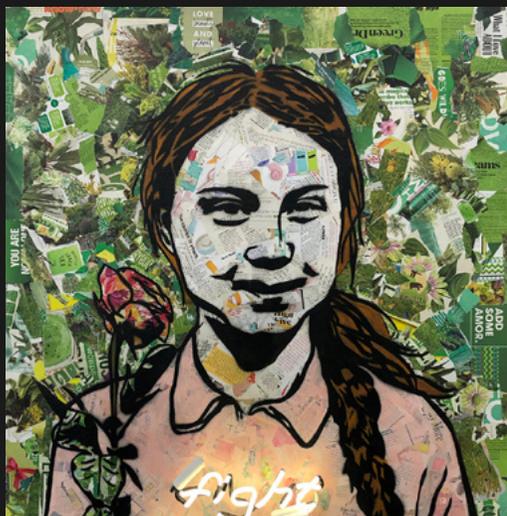


**Joan Proudman**

Freedom, Maine

CONTACT ARTIST

*Joan Proudman is a digital photomontage and manipulation artist living in rural Maine. Also a dancer, Proudman brings a lyricism to her work that recalls the fluidity of dance and the mystery of theater. Her recurring themes of mystery, longing and escape are expressed in whimsical, symbolic and paradoxical narratives. Proudman has exhibited in the U.S. and abroad (Italy). Her work has been featured on book covers, CDs, manuals, magazines, and in online journals. In 2019 her work appeared on the cover and was featured within the pages of Maine Arts Journal UMVA Quarterly. She also received 'Best in Show' for her portfolio in Still Point Arts Gallery, Still Point Arts Quarterly. More recently she was a winner of a contest on the theme of Isolation through Artspan.*



# SPECIAL MENTION

25

Fight For Our Future

“Fight For Our Future” relates to Covid-19 in more than one way. Pre-virus we were worried about our future and the sustainability of the planet to continue as is. Post-virus we need to fight even harder. We have the opportunity to address many concerns about how things are manufactured, wasted, recycling and so many environmental issues we let go before the virus. We have to think about all of those individual meals being packaged, the waste that will come from this and how it can be prevented. We need a green future now more than ever.



**Amy Smith**

Los Angeles, California

CONTACT ARTIST

*Amy Smith is a self-taught contemporary artist. Born in New Jersey, she moved to Los Angeles where she found inspiration, mentors, and support in the Street Art community. In her Collage Portrait Series, Amy Smith uses photography, layers of hand cut stencils, and torn recycled fashion magazine pieces to deconstruct self-identity from brand identity. Using upcycled magazines gives an added importance to the environmental while focusing on a new narrative showcasing women with the goal to unify. These portraits create a space to feel connected to oneself and to each other in authenticity. Smith's mixed media collages have been shown at Saatchi's The Other Art Fair, Wallspace Gallery, The Whole 9 Gallery, and been part of auctions such as revered Julien's Auctions with artists like Mr. Brainwash, Shepard Fairey, and Andy Warhol. Smith's works can also be found in online galleries like SaatchiArt and Artsy.net.*



# SPECIAL MENTION

26

## Waiting For The Last Breath

“Waiting For The Last Breath | The Brutal Loss of The Beautiful” Acrylic, graphite, gold leaf on canvas 48” x 72”. This is the third painting in a series I have been working on, The Brutal Loss of The Beautiful, which covers the climate crisis we find ourselves in. I began this series in summer 2019, after the devastating fires in the Amazon. This specific painting, Waiting For The Last Breath, came about from a dream I had several months ago: I am standing alone in a kitchen in a glass house which feels like it should be my home though it is not my current home. It feels sterile, and I am alone; just me and the silence. When I look outside the air is a thick yellow hue. It is hard to see much in the horizon. I am calm in this dream. I am waiting. The air outside is too poisonous to breathe. I do not have much left to eat. I am waiting for my last breath. I am at peace, a solemn peace - disappointed in what we, society, have done to ourselves and this world of ours. There is nothing left. Every breath is sacred. This painting was completed in early January 2020. Little did I know then what would soon become our present state of this coronavirus pandemic we find ourselves in; isolated in our homes, waiting. Our destruction of the natural world is rapidly effecting the destruction of us, with even more deadly outbreaks in our future if we are not extremely careful about the choices we make today when it comes to the health of the environment, wildlife, livestock and people. We are all connected in this one global breath. We cannot afford to wait. We must act.



**Michelle Firment Reid**

Tulsa, Oklahoma

CONTACT ARTIST

American artist Michelle Firment Reid's work provides a visual landscape for the viewer to linger in. Reid is inspired by nature's elements, personal experiences and the transcendence of thought with a desire to offer perspective on how we are all connected. Her paintings and installations weave together layers of color, gestural strokes of asemic writing and manipulated surfaces. Born in Pennsylvania with a Slovak heritage, Reid's early years were spent residing in Bucharest, Romania, The Philippines, and Paris, France until returning to the United States to reside in a Northern Virginia suburb skirting Washington, D.C., where she interned in the Graphic & Disguise Department of the Central Intelligence Agency while receiving her BFA at The Corcoran College of Art & Design (1991). While a student at The Corcoran, Reid organized a student march of protest to The Capital Building for Freedom of Expression In The Arts and against then Sen. Jesse Helms (NC) and his proposed amendment to restrict NEA funding. This activism spirit carries through in her art today, more recently in her "The Brutal Loss of The Brutal" series. Reid is a working and exhibiting full time artist for the past 25 years, and represented by Joseph Gierek Gallery in Tulsa, Oklahoma.



# SPECIAL MENTION

27

I wanna add something to this world

VIDEO DESCRIPTION



**Brad LeDuc**

Topeka, Kansas

CONTACT ARTIST

*Brad LeDuc grew up in a rural community in Kansas. It was there, as a young boy, he found a passion for creating before attending college to become a teacher. As an innovative educator, Brad strives to promote an environment that both challenges and nourishes himself and his students. As an artist, his work creates dreamy environments inspired by rural Kansas that are illustrative, surreal and often nostalgic. In 2013, Brad was named the Milken Educator for the state of Kansas, was the 2013 Distinguished Kansan for Education and later was a 2014 fellowship recipient from the Lowell Milken Center for Unsung Heroes. In 2018, he was named the 2018-19 Outstanding Secondary Art Educator of the Year for Kansas by the Kansas Art Education Association. He currently resides in Topeka, Kansas with his wife and two boys and teaches art at Seaman High school.*



## SPECIAL MENTION

28

Lilies and the Hare

"Lilies and the Hare". Oil on board. 24x48". The painting is about soaking in the sweetness of life and indulging in it's joys, exploring depths of friendships, love and intimacy, introspection and internal balance, all while navigating life's chaos and accepting the inevitability of death. In the painting the Hare embraces uncertainty: it lays strong, dignified and at peace atop a pile of lilies-the flowers often associated with death. The bright colors of the painting represent vitality and vibrancy of life: what a miracle it is to be alive! The two tea cups symbolize the beauty and depth of human connections: vulnerability, history and that special intimacy with our friends, family or lovers that can only develop from honesty and time. In a way, reconnecting with people we left behind, perhaps even saying our peace or getting closure has been the quarantine's silver lining for many of us.



**Inna Rohr**

Tucson, Arizona

CONTACT ARTIST

*Inna Rohr was born in Tallinn, Estonia in 1984. She moved to Tucson, Arizona in 2004, where she has been living and working since. Being immersed in Russian, European and Western cultures has played a significant role in her development as an artist. Inna's primary medium is oils, however, she also explores fiber arts, ceramics and epoxy resin. Inna delves into a wide range of subjects: figurative work, landscapes, interiors, symbolic narratives and whimsical, risqué pieces. In her figurative work Inna explores our common experiences of vulnerability, strength, fear, power, sexuality, identity and humor. The awe-inspiring female strength often becomes the subject of Inna's work. In her landscapes, nocturnal cityscapes in particular, Inna celebrates simplicity, the present moment and beauty in the mundane, and often the unattractive.*



## SPECIAL MENTION

29

### Star Tree (Healing The Future)

The future is speaking to us. What is it saying? With this image, I imagine its message: The barren and injured landscape represents what we have done to our world and the devastation we are leaving for future generations. A young girl, representing The Future itself, holds a water pail that pours out stars, the stuff of vision and dreams. The stuff of hope. This cosmic water takes the form of a tree. Is this Star Tree merely the ghost of something gone that will never return? Or, does it foretell of rebirth and regeneration? Only the future will know. But that decision will be made by us, NOW. To help us understand our choice, the Future is sending us a message of both optimism and hope, and of the terrible burden being placed upon future generations. The message is clear. We must act now, in the present, to heal the future, while we still can. What does this mean in real terms? For one, we should be grateful that millions of young people around the world are organizing to do exactly this, from the massive demonstrations and #climatestrikes in the streets that were happening before the pandemic, to all the continued organizing they are now doing through emails, phones and social media. We must have their backs, and support their vision for change. We must listen to The Future.



**Gan Golan**

Laredo, Texas

CONTACT ARTIST

*Gan Golan is an artist, activist and NY Times bestselling author who has been working in the trenches of movements for social change for over 25 years. As an artist he has designed graphic work for Erykah Badu, Willie Nelson, Henry Rollins, Neil DeGrasse Tyson and more. He lives between Brooklyn, NY and Laredo, TX just a few feet from the US/ Mexico border. His daughter was born the same week that the International Panel on Climate Change (IPCC) released it's findings that humanity had 12 years to radically change our course or we faced unavoidable climate catastrophe. He wakes up every morning and tries to figure out something to do about that.*

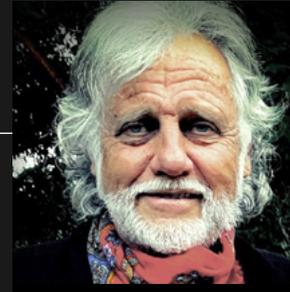


## SPECIAL MENTION

30

Believe

My stop action video is entitled "Believe". A few years ago I found a wounded finch in my garden. I thought at first he had died. But upon lifting it up I could feel it's warm body trembling. After two weeks of care I placed the bird on the garden table. It rustled it's wings and then suddenly lifted into the air and flew away. The world is flat on its back but it still has a beating heart. It will rise again and hopefully be a wiser more grateful planet.



**Roderick Smith**

Los Angeles, California

CONTACT ARTIST

*Roderick Smith is a visual artist working in a variety of mediums in drawing and painting. He has exhibited work in galleries in Southern California and has had numerous one man exhibitions in Oregon. Mr Smith received a BFA degree from Rochester Institute of Technology and studied painting and design at the Art Students League in New York and at Instituto Allende in Mexico. Mr. Smith has taught for the past seven years with artworxLA, a program in art for students at risk in high schools in Los Angeles.*



# SPECIAL MENTION

31

## The Drowned World

Stephanie Todhunter started working on the Latchkey Kids Project in 2014. The backbone of the series is an ongoing succession of plaster encased vintage dolls, each re-colored and re-named. The plaster encased girls (reminiscent of Han Solo encased in carbonite) begin as vintage Dawn dolls from the 1970s. These dolls were only made for a brief amount of time and generally only remembered by the GenX generation. Dawn dolls are smaller than Barbies and, although they have exaggerated waspish waists and perky breasts, are “tweenish” in age. They were small, generic, easy to carry and easy to lose. Once the dolls have been plastered and inked, they develop distinct and often unsettling features and personalities. Stephanie takes a photographic portrait of each girl to capture and highlight these quirks. These portraits are used in larger pieces to tell stories about the lost girls. Common themes are isolation, stranger danger, missing children, parental neglect, and lord-of-the-flies-like adventure in small town suburbia. In her most recent work, the “Saints of the Drowned World” rule over remains of bygone Apocalypses: Nuclear Winter, Cold War, Satanic Panic, Stranger Danger. They also rule over private childhood catastrophies: divorce, abuse, neglect and abandonment. The Saints are reminders that there have always been global catastrophies in the making as well as gentle guardians of our own very private and personal apocalypses. And a final reminder that catastrophic extinction events have always resulted in bursts of evolutionary change.



**Stephanie Todhunter**

**(she/her pronouns)**

Medford, Massachusetts

CONTACT ARTIST

*Currently living and working near Boston, Stephanie Todhunter grew up in the late 70s/early 80s Midwest. As a child she was moved annually from small town to small town by her single working mother. This nomadic and lonely childhood informs her interdisciplinary work, which focuses on such common 1980s-related motifs as isolation, stranger danger, missing children, parental neglect, and lord-of-the-flies-like adventure in small town suburbia. Immediacy and experimentation are crucial to her practice. Todhunter received a BA from Bowdoin College and did postgraduate work at the University of Minnesota. Her work has been exhibited most recently at the following galleries: Kathryn Schultz, Maud Morgan, Galatea, and Abigail Ogilvy. She was named Artist of the Year 2017 by the Cambridge Art Association. Her work is held in private collections around the world.*



# SPECIAL MENTION

32

Deaf

"DEAF" is a graphic design inspired by the social distancing protocols and more people utilizing technology to not only communicate, but also distract themselves from the current situation. Many people do not have the luxury to stay home and find a new hobby or exercise. Instead, there are many currently living on the streets merely trying to survive and are forced to isolate under more scrutiny and humiliation. When I created this piece I didn't consider the wealthy families bonding at home or the professionals that can work from home, but the truly underprivileged and vulnerable people that need help more than ever. When I considered the symbolism of technology during this pandemic, I started considering the socioeconomic elements, political discussions and psychology. I wanted to show just one individual, struggling and depending on the only resource that could be affordable and immediate - "Technology". I also wanted to show the effects of time and even how materialistic and desperate one can become. The colors I left faded and almost cement like, as if to show that some people can be unmistakable as the very concrete others walk on. The collection of the same devices, bundled all together to replace even our own facial hair. The reality is that these individuals can be any person, today or tomorrow, especially during this pandemic and they are still treated less than human.



**David Adamo**

Whittier, California

CONTACT ARTIST

*My name is David Adamo (MrDVMO) and I am a freelance graphic designer. I am a CSUF (California State University Fullerton) Alumni and majored in Psychology, while minoring in Sociology and Graphic Design. After finishing my degree, I joined the AmeriCorps program and planned on pursuing a career in the non-profit sector. Since then, I have had several roles in an administrative setting, but have always had a passion for design. Outside of my employment, I donate my knowledge and skills in graphic design, marketing and advertising to numerous organizations in Orange County and Los Angeles. Most of my work can be summed up as minimal and direct, kind of like logo design, but with more detail and at times a variety of artistic techniques. I believe that a picture is worth a thousand words and the minimalistic approach of "less means more". My work has been categorized as "Pop Art" due to my use of bright colors and at times pop culture references, but I see my art not being restricted to one theme or category which has led me to utilize my art to address world events and current issues that our society faces.*



## SPECIAL MENTION

33

### Digital Togetherness

Before this pandemic my relationship with technology was tense. I relied on it, of course, but resented it for distracting and isolating myself and the people I love. Now, everything has changed. Every day I observe the critical role it plays in preserving people's sense of connection to the world. My grandma, quarantined alone in her condo, Face Times my mom daily to talk. I shudder to think what it would be like if she were to go these many weeks without looking someone in the eye while she talks to them. Technology like this, which I once considered a luxury, has now become an essential coping mechanism. A tool for survival. Despite the inevitable glitches and spotty wifi, video calls are a near perfect substitute for inviting someone into our home. My friends and I pour drinks in our independent kitchens, many miles apart, but drink them together like we always have. For beautiful, fleeting moments, it's like the pandemic never happened and they are right there with me. I choose to illustrate moments like these because I believe in a crisis like this, where the big picture is so staggeringly bleak, it is too easy to forget that there are many small moments happening all over that are lovely. I look forward to sitting on a couch with my grandma. I look forward to getting my life back and seeing it with new eyes, but until then I am grateful and in awe of the technology that is sustaining me and the people I love.



**Summer Benton**

Detroit, Michigan

CONTACT ARTIST

*Summer Benton is an illustrator and recent graduate from the Stamps School of Art and Design at the University of Michigan. She works in a variety of mediums—including colored pencil, digital, fiber, and animation—to tell stories that draw from the past and suggest the potential of the future. Upcoming projects include a collaboration with Abstract Artwear on a limited line of clothing and accessories, as well as a graphic novel that is currently in the works.*



# SPECIAL MENTION

34

Dear Future Us: Remember These Moments

Forty days ago, I began drawing every day as part of The 100 Day Project, the annual creative challenge in which participants make something every day for 100 days. It was April 7, just a few weeks after California's statewide shelter-in-place order first took effect. It was also the day of the Wisconsin primary. While catching up on the news that morning, my attention was grabbed by a photo of masked voters standing in line, especially the woman holding a sign that read, "This is Ridiculous." I couldn't shake that image from my thoughts. After weeks of sheltering in place, I struggled to comprehend the absurdity of asking people to go out and risk their lives to exercise their right to vote. I felt helpless. So I cut a small square of paper, took out my pen, and began to draw. I thought about the 1918 flu pandemic and how Philadelphia had refused to cancel a parade after the virus began spreading, going on to become one of the hardest-hit cities in the U.S. The words "Those who cannot remember the past are condemned to repeat it" rattled around my head, and I knew that I wanted to contribute to the world's collective memory of our current times. Dear Future Us: Remember These Moments are tiny 2 x 2 paintings that capture the slices of life that together make up our experience of living amid a global pandemic. In the future, please don't forget what we're going through now. Please remember these moments.



**Nara Lee**

San Diego, California

CONTACT ARTIST

*Nara Lee is a California born and raised artist and designer. She explores the modern urban experience and our collective reality through detailed works that capture slices of ordinary life.*



## SPECIAL MENTION

35

Multitasking in the times of Covid19

Living in small quarters during the Covid19 pandemic can be challenging to say the least, I came up with this idea from a pre-sleep state one evening. I do believe that people find themselves doing things over and over on a daily basis in small quarters and I just wanted to reflect that.



**Emmanuel Faure**

Croton On Hudson, New York

CONTACT ARTIST

*Emmanuel Faure came to New York via Spain and France. His photographs are simple yet powerful, graphic and to the point. His work has been published worldwide by editorial, corporate and advertising clients. Emmanuel is a recipient of numerous photography awards including PDN, IPA, APA.*

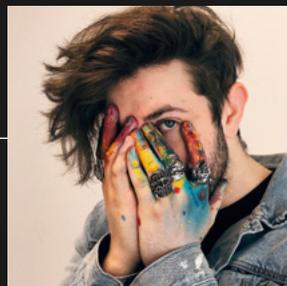


# SPECIAL MENTION

36

The Last Try

"The Last Try" is a 48x60" Multilayered Painting with built-in LED's. This painting showcases an everyday man holding the Earth back from tumbling off the timeline of life, and falling into the abyss of extinction. I started this commissioned painting a month or so before the pandemic even happened, but as the days went on while being stuck at home, and seeing the dreary news come through, this painting started to feel eerily fitting for the times we're living in. Although it is an intense and almost frightening visual, I also want it to symbolize hope. We are a species of fighters that won't go out without a fight.



**Reluctant Hobo**

Austin, Texas

CONTACT ARTIST

*I am a 22-year-old self-taught artist and creator-for-a-living based in Austin, Texas. My art name is Reluctant Hobo, but my real name is Caden Foster. I've been creating my whole life and I was always known as being the "the artist" back in my home state of Idaho that everyone would come to for help on artistic projects. I spent all my time in class dreaming and drawing on my desk, which looking back on now, I realized I was just practicing and honing my skills for my inevitable artist path that I would venture on. When I moved to Austin at 16, I found my passion for painting. As soon as I picked the brush up, I couldn't set it down. My passion eventually turned into a career that I'm still pursuing to this day and will be doing for the rest of my days. I paint whatever is on my heart, and I am constantly striving to learn and push myself creatively. I preach the message of doing what you love because there's no other way to live. I hope to inspire people of all ages to do the same and roam the path of life that makes them truly happy and free.*



## SPECIAL MENTION

37

Headtrippin'

"Headtrippin'" in a time of crisis is an experience or set of experiences which are an intellectually challenging or stimulating experience, especially one consisting mainly of sensory impressions and a state of mind in which one is distracted, disturbed, or unnerved, whether self-induced or resulting from ill-treatment by others. I question how the degree of feeling isolated, locked in, confined, and blocked relate to and are developed through the space and environment we are contained in. Hence, I experimented with various stages and degrees of confinement in my own house and surroundings, to gauge the intensity and feelings the project would evoke in myself and other viewers of these various situations through my visual documentation. My findings have led me to consider the relationship between physical and mental confinement, and how physical confinement does not necessarily confine your headspace. Your mind can still wander, travel, envision, create, be inspired and expand while being stuck in a contained space. On the other hand, we can all be completely stuck and locked up in our head while in the abundance of nature, in a crowd, your own home or studio. The photographic documentation shows the various levels of confinement and subsequent discomfort endured throughout the shoot.



**Lilli Muller**

Los Angeles, California

CONTACT ARTIST

*German-born Lilli Muller is a multi-award winning artist, currently living and working in Los Angeles. She has been honored twice by the City of LA with the "Arts Incubator Humanitarian Award" for contributions in the arts community and many years of arts advocacy. Growing up, Lilli was breathing ancient traditions, world wars and the essence of Europe. In her desire to find her own voice she took a 6-month cross-country journey throughout the US and chose to settle in Southern California. Her work was still largely 2-dimensional, until she was introduced to plaster casting, which changed her work completely. "The gauze texture and overlapping crisscross patterns were the perfect patchwork of what we as human beings are made of – a metaphor of life."*



# SPECIAL MENTION

38

## The Begging Bowl

"The Begging Bowl" is a visual parable depicting a peculiar scene. We have an angel, seemingly chastising a young child, both characters androgynous, when in reality the celestial being hovers above the beggar, "calling out" the world as if saying, "your people are at the end of their rope." The first world is rather unaccustomed to change, which is equally tragic as the pandemic. Let this give strength and convey to folks in the developed world, that this is only a taste of what strife looks like. Granted unlike most suffering, which in the Western World is largely self induced, I see that the bowls for assistance are held high, and rightly so, it is an alien feeling and one that seeks a cure!



**Bryson Bost**

San Jose, California

CONTACT ARTIST

*Beyond receiving guidance in Guanajuato, Mexico during the Spring and Summer of 2003, Bryson Bost is widely self-taught. He creates intricate free-hand abstractions, a technique where the act of sketching is bypassed. Subsequently, Bost has omitted the use of guide instruments, believing the likes of protractors, compasses and rulers dilute the process. He works with tools of permanence, where chance and risk are ever present elements. Having been featured in galleries and public spaces, Bryson feels privileged that his paintings reside within homes and offices as far east as Hong Kong.*



## SPECIAL MENTION

39

BREATH

In the time of Covid-19 and quarantine I was inspired by this poem from C. JoyBell C. —“I am never alone wherever I am. The air itself supplies me with a century of love. When I breathe in, I am breathing in the laughter, tears, victories, passions, thoughts, memories, existence, joys, moments, and the hues of the sunlight on many tones of skin; I am breathing in the same air that was exhaled by many before me. The air that bore them life. And so how can I ever say that I am alone?” I create a collection called “BREATH” —photos of me wearing a mask feeling isolation, loneliness, hopelessness and disappointment, however at the end I realise that I still can breathe and this is the light to the life with all ups and downs!



**Mobina**

San Francisco, California

CONTACT ARTIST

*Mobina is an Iranian artist currently living and working in San Francisco. She grew up in Iran where she pursued a variety of her interests in art by completing a B.A. in Theatre at Fine Art Tehran University, and an M.A. in Art and Design at Art University Tehran; before moving to London where she was awarded a Ph.D. in Creativity at City University London. Mobina's artworks are deeply rooted in traditional calligraphy and poetry. Her pieces are often created in collaboration with international poets and photographers. Her works blend calligraphy, poetry, and photography. These richly emotive and layered compositions explore connections between body as a language and words of poetry.*

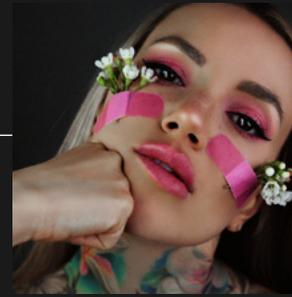


# SPECIAL MENTION

40

Stay Safe

Every difficult time in history was accompanied by art. By artworks you can see the story. You can see what people were going through, what touched people's hearts. Art is the voice of generations and the voice of the times. Art is the International language which can bring us all together and help to make things better. Together.



**Pony Wave**

Los Angeles, California

CONTACT ARTIST

*Pony Wave was born and raised in Russia. In 2011 she started her tattoo career. In 2013 she moved to Los Angeles to follow her dreams. The hallmark of Pony's style is a mix of realism, graffiti and traditional Russian painting "zhostovo". The fine line between vandalism and art, freedom of manifestation and morality.*

## The Ordeal , The Pause

Poems by Ahou Alagha

SPECIAL  
MENTION

41

The Ordeal, The Pause

"The Ordeal, The Pause" is a collection of thirteen poems that I wrote in recent days. The central themes of these poems are faith and hope. They are also an offer to think deeper about the purpose of our being on Earth at this time.

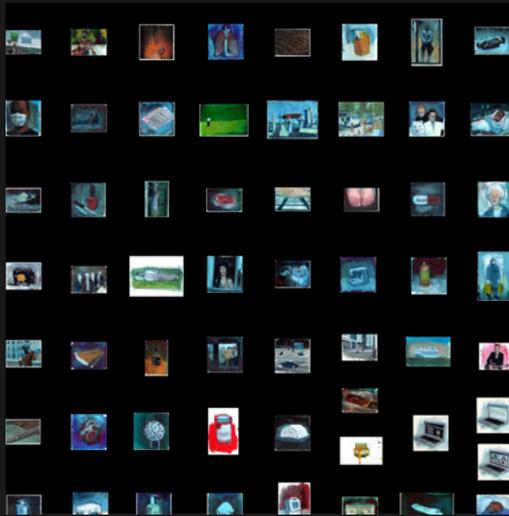


**Ahou Alagha**

Los Angeles, California

CONTACT ARTIST

*Ahou Alagha is a poet, filmmaker and photographer, who was born in Tehran, Iran, in 1973. Her childhood and youth were imbued with the existential fears as it coincided with the 1979 revolution and an 8-years war between Iran and Iraq. She took to writing poetry at the age of 8. By age 25, she published her first collection of poems entitled "Fruit." She made her choice to study theatre at the University of Tehran. After receiving her degree, she worked with many well-known Iranian artists, like Shahroo Kheradmand, Golchehreh Sajadiye, Darush Mehrjui, and Kamal Tabrizi in theatre and cinema. She translated and directed "Reunion," a play by David Mamet, and made three short films, "Barked the Dog" "Night" and "Bracket" in Iran. She immigrated to the United States in 2009. The challenges of migrating caused a slowing of personal creative involvement within this central field. In 2015 she translated a collection of Marry Oliver's poems into Farsi. She is working on a stop-motion animation film, "Little Adam Example," these days, which is a poetic journey in a child's imagination who lives in the midst of the tragedy of war. This film is in the post-production stage now.*



# SPECIAL MENTION

42

## Covid Artifacts

"Covid Artifacts" is an attempt to document the objects, people and places that have suddenly become infused with cultural relevance due to the pandemic. From gloves to ventilators to toilet paper these things have become iconic in the world we now live in. Though this is a series it is also a single piece, an archive that grows daily. Each day I follow the news and search the Internet discovering unexpected new artifacts, each artifact illustrating a new page in the global pandemic narrative. I have posted an image a day on my social media and I am encouraged by the responses I have received. People have begun to suggest subject matter for possible paintings, making it a collaborative effort. As an artist, this project has giving me a focus, to keep me from spiraling out in the face of uncertainty. Like millions I live in fear of the disease and possibly joining the ranks of the unemployed. I am growing frightened of an uncertain future. Having found this project had given me something grounded and stable during worldwide tectonic upheavals. Through this work I have found a small way to connect to community of friends, family and fellow artist.



**James Gouldthorpe**

Richmond, California

CONTACT ARTIST

*James Gouldthorpe creates large painting installations that when installed they transform an exhibition space into an immersive narrative. The work often resembles an expansive abstract graphic novel that examines the intersection of literature and visual art. The work invites the viewer to spend time and linger within the installation, experiencing it much like a book or film, finding their own personal narrative within the larger narrative. He uses ink, watercolor and gouache on a variety of different sized papers. He pins paintings to the wall, layering, and reconfiguring, until a compelling narrative begins to form. As he paints, the work expands and shrinks finding unexpected directions, growing until it fills entire walls. His approach to creating work resembles writing, which he rigorously edits. Along with his painting, he works with video, photography and audio. James is currently a resident artist at the Prelinger Archive in 2019. He has been a resident at Willapa Bay AIR, Montalvo Art Center and Recology at the San Francisco Dump. He has received several grants including the Lillian Orlowsky and William Freed Grant Investing in Artist Grant-Center for Cultural Innovation and the Jay Defeo Prize. His work has been shown nationally and internationally and for the past 25 years he has worked in the conservation lab at the San Francisco Museum of Modern Art.*



## SPECIAL MENTION

43

Future New York  
Hotdog Man

“Future New York Hotdog Man” (2020) is a short animated movie that confronts the anxiety around facing a post-pandemic future by imagining, in meticulous detail, the hygienic challenges of a New York City hot dog vendor.

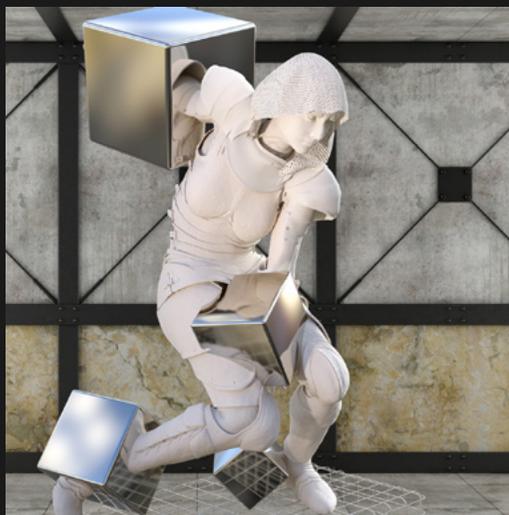


**Ben Fine**

New York, New York

CONTACT ARTIST

*Ben Fine is a multidisciplinary artist, animator, cartoonist, and painter based in NY. His work is rooted in observation and borrows from visual comedy and storytelling to exaggerate the mundane and find hope in the bleak.*



## SPECIAL MENTION

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### The End is the Beginning

“The End is the Beginning” was created April 2020. I’ve been ill and indoors alone for a month. I began “seeing” cubes embedded into people. Since my ongoing subject is Joan of Arc, I wondered how she would behave in a pandemic. Joan would behave the way she behaved toward people in her lifetime—with compassion. This piece captures a struggle and a forward movement and when I think of her, I feel ashamed to make any complaint at all. Burned at 19, condemned as a witch and heretic, she was starved, beaten, and chained to her own bed because the guards thought she would “fly away”.



**Sandra Filippucci**

Santa Fe, New Mexico

CONTACT ARTIST

*Sandra Filippucci is a New York Contemporary American artist now based in Santa Fe, New Mexico. Part of a group of New York women artists working with technology since the mid-eighties, she was the first artist to have a digitally based solo exhibition at The Museum of American Illustration in Manhattan. Filippucci’s primary subject for over thirty years has been Joan of Arc. Her mediums include traditional skills of drawing, painting, print-making and sculpture along with 3d rendering and 3d printing. Filippucci has lectured and had numerous exhibitions and solos at the Museum of American Illustration, Colgate University, Syracuse University, The Morrison Gallery, The Maryland Institute, Commodore Computers, HUGO BOSS, and in Santa Fe; Linda Durham Contemporary Art, Turner Carroll, Owings Dewey Gallery, and the Encaustics Institute. In 2004, Filippucci created work and direction for the highly successful, ARTdogs of Kent Fundraiser. She has also contributed work to the Santa Fe Artists Medical Fund, Habitat for Humanity, the Center of Contemporary Arts 2017 Fundraiser, and a 2018 & 2019 Artists with Autism Auction based in London. Her work is in private, public, and corporate collections.*



## SPECIAL MENTION

45

Schism

We are all sheltered at home. For some this is comforting and safe, but we must remember that for others this is a return to chaos and violence that many have tried to escape. This sculpture explores both of these experiences using the iconic form of a house. A space is visible in the largest volume which contains a smaller golden house in a golden room. It is precious, balanced, and harmonious. When we move our view further out, we see the same house form repeating, rotating, and tumbling. We see the other reality from this vantage point; dark and chaotic. As the houses pull themselves apart, lines connect them reminiscent of sinew; a fiber that connects and prevents the entire thing from falling apart completely.



**David Beker**

Philadelphia, Pennsylvania

CONTACT ARTIST

*David Beker is a contemporary designer, craftsman, and artist. Drawing from his experience as an architect and digital artist, his three-dimensional projects exist in a space between functional furniture and abstract sculpture. He draws inspiration from the deep cultural meaning of recognizable structures. These elements are combined and arranged to create a new composition that challenges the understanding of the object's original meaning. David maintains a true, one-person studio, and each piece is designed and executed by him using traditional hand and power tools. He holds a Master of Fine Arts from Parsons School of Design and a Master of Architecture from the University of Pennsylvania.*



## SPECIAL MENTION

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THE KISS

In my sculpture "THE KISS", I fragmented the figurative sculpture of two lovers while they're kissing each other. Showing the female body is also forbidden even as figurative sculpture in Iran, so I kept two feet to escape censorship, and let audiences interact with their imagination with their quality of love. Love in the time of the coronavirus reminds me of the prohibitions in Iran. At least temporarily, a kiss is no longer just a kiss. It has a dual meaning: Love and Fear (kissing is probably the most efficient way to spread the virus). It is so important to me to present this artwork in this crisis moment. This work is an experience of loss and presence like these days. It is all about hope and imagination.



**Ramin Etemadi-Bozorg**

Washington DC, DC

CONTACT ARTIST

*Conceptual Artist, Sculptor, Art lecturer. Ramin Etemadi-Bozorg is an Iranian conceptual artist. Born in 1977 Tehran, he produces work in a variety of mediums, predominantly sculpture, including painting, performance art, video art and installation. Ramin graduated with a BA in painting from Art and Architecture University in Iran in 2001. He has been involved in many new-media projects that have emerged in Iran for the first time. Examples of his past works introduce performance arts and video arts for the first time in Iranian art history. He is a member of "Iranian Society of Painters", "Iranian Society of Sculptures" and "Iranian Promotion of Visual Arts". Through Ramin's work he expresses the compassion that has been partly banned or forgotten due to the characteristics of his society. He constantly documents anything from the social-political events to the most intimate, personal, and unspoken. Ramin has had fourteen solo exhibitions (painting, sculpture, video art), fifteen performance art showcases, and has also attended more than seventy group exhibitions, and art festivals, including Expo and Biennale in Iran, USA, Canada, Germany, Switzerland, Australia, Turkey, Morocco, UAF, Armenia and China.*



# SPECIAL MENTION

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New York New York

“New York New York” is a vivid reflection of the busy daily life in New York, encouraging people that the hard times of the global pandemic will pass soon and everything will be back on track. In this piece, I utilize the narrative techniques of realism to describe the ordinary lives of people in New York, especially the daily scenes in New York subways, which is a microcosm of the world: passengers from various countries and ethnic backgrounds speaking a variety of languages, belonging to a variety of jobs and occupations, each carrying their own stories, step into a narrow train car. This work attempts to resonate with the audience’s desire to return to normal social life.



**Jiannan Wu**

New York, New York

CONTACT ARTIST

*Jiannan Wu, born in 1990 in Dalian, China, is a young artist specializing in sculpture. He is the Elected Member of American National Sculpture Society, member of American Medallion Sculpture Association, and founder of Art American China Project. He received his BFA Degree in Sculpture from China Academy of Art and his MFA Degree in Sculpture from New York Academy of Art. Through formats of relief and diorama, Jiannan Wu presents the theme of contemporary urban life in a realism and narrative way. He is the recipient of the Elizabeth Greenshields Foundation grant and winner of the 2017 Dexter Jones Award presented by the American National Sculpture Society. He is selected as the 2020 AACYP Top 30 Under 30 presented by All America Chinese Youth Federation. He is also the winner of MFA National Competition, winner of the Complete Sculptor Award 2016, etc. His works and art achievements have been published in The New York Times, The China Press, People’s Daily China, The Paper, Hi-Fructose Magazine, T(here) Magazine, Artrepreneur, etc.*



# SPECIAL MENTION

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Agent Covid

Life as we know it has come to a complete PAUSE. At the moment we are eagerly waiting to hear "WHAT'S NEXT". This is a time where we must FOCUS on taking care of our self for the safety of others, This is a time where our system has failed us, giving the world a perfect opportunity to hit the hard RESET. Unfortunately, there have been a number of casualties but our goals are to FLATTEN THE CURVE. If you're reading this please take time for YOURSELF. Stop binging on Netflix, booze, sleep, couch, nothing. Take Care.



**Tony London**

Long Island, New York

CONTACT ARTIST

*Imagine a world without art... Imagine a world without nature... Imagine a world without sound, and light... Imagine the world without you, your creativity, your art, your love, your influence. We are more alike than you believe. New York Based Art Director, Tony London, the painter, the graphic designer, the mixed media artist. Something for nothing.*