



Andrea Placer

Origins: Brooklyn, New York; has lived in New Jersey more than 40 years.

Education: B.S. in Biology, and M.A. in Communication Sciences and Disorders. Previously, an educator; teacher of Biology and General Science; Learning Disabilities Consultant, and Chairperson of a Child Study Team providing Special Education Services.

Art Background: Andrea is essentially self-taught but has taken classes wherever she has lived. She has participated in colored pencil workshops taught by Paula Madawick, Kristy Kutch, Linda Lucas Hardy, Arlene Steinberg, Gemma Gylling, among others; has taught at The Art Center at Old Church, Demarest, NJ; has presented to local art groups.

Selected Awards: Winner of multiple awards, including 3 “Best in Show” and many 1st and 2nd Place. Juried awards include those from the Colored Pencil Society of America, United Kingdom Colour Pencil Society, Salmagundi Club, American Artists’ Professional League, Catharine Lorillard Wolfe Art Club, Audubon Artists, Manhattan Arts International, Stamford Art Assoc., Hudson Valley Art Assoc., Art Center of Northern NJ, Ringwood Manor Art Assoc., Light, Space & Time Competition, and the Paint the Parks Mini50 Competition. She received the Reserve Best in Show from the UKCPS, Bergen County Senior Juried Art Show’s 2006, 2007, 2008, 2009 and 2010 First Place in Professional Drawing Awards; 1st Place Drawing and Best in Show in the 2008 New Jersey State Show, and 1st Place Overall in the 23rd Annual Arts in Harmony, International Show.

Solo/ Group Shows: Andrea has exhibited at many galleries and in national & international juried shows in New York City and State, New Jersey, California, Connecticut, Delaware, Florida, Maryland, Minnesota, Wisconsin, Georgia, Texas, and Quebec, Canada.

Professional Affiliations: Andrea is a Signature Member of the Colored Pencil Society of America (CPSA, CPX), is an elected member of the American Artists Professional League, the Salmagundi Club, NYC, Allied Artists of America, and The Catharine Lorillard Wolfe Art Club, where she serves on the Board of Directors. She has been represented by the Piermont Fine Arts Gallery, Piermont, NY

Selected Publications: CP Hidden Treasures, Vol. IV&V; “Featured Artist”, Colored Pencil Magazine, May 2015; CP Treasures, Vol. II, Vol. III; Vol. IV; The Richeson75 Int’l Landscape, Seascape & Architecture 2014; The Richeson75 Int’l Still Life & Floral 2015; The Richeson75 Int’l Figure/Portrait 2015; The Richeson75 Int’l Small Works 2016; several issues of CPSA’s “To the Point” magazine.

www.andreaplacer.com

Instagram-@pencilmama

facebook.com/andreaplacerart

art@andreaplacer.com



Alice Harrison

Alice Harrison's work has been exhibited widely in galleries and universities throughout the United States and has been shown in Europe, Mexico, South Africa, Israel and New Zealand and has been recognized with numerous awards.

Alice Harrison is one of 40 artists featured in the book *Masters: Collage, Major Works by Leading Artists* published by Lark Books and is listed in *Who's Who in American Art*. She received several Geraldine R. Dodge grants as well as a grant from Soaring Gardens in Pennsylvania.

www.alicenharrison.com



Dan Lukens

Biography: With a focus on local themes, Dan Lukens' work is an ode to the familiar places characteristic of his home in the lower Hudson Valley. A life-long Rockland native, Dan earned his BFA from Purchase College art school in 1979 though drawing and painting have been a passion since early childhood.

Artist's statement: *The beauty in the world and the good in it, are in the things we choose to see, appreciate and find value in. In exploring the often overlooked aspects of daily life, I find the points of reflection that are my inspiration.*

A former not-for-profit executive, Lukens worked with people with developmental disabilities.

Exhibition credits include the Purchase College Visual Arts Gallery and the Neuberger Museum. In more recent years, exhibitions include the Outside In gallery, Corner Frame, the Darwin Gallery, Ned Kelly and Company, the Volition Gallery, the Renaissance Gallery and the Pride Show at the Rockland Center for the Arts. The (RBA) Rockland Business Association's Membership Directory has featured Lukens' work on its cover in 2020, 2021 and 2022. And, in 2022 and 2023 Lukens exhibited at the Union Arts Center in Sparkill, NY.

An avid plein air artist, Lukens paints with the Pier Plein Air painters and figure drawing art through the Nyack Art Collective.

Lukens' work is currently on display at the OUTSIDE IN gallery in Piermont, New York.

danlukensart.com



Diane Rosen

Diane Rosen studied at the Art Students League, National Academy of Design and Columbia University in New York, and École des Beaux-Arts in Paris on a French Government Painting Fellowship. Inspired by the broad planes of color, strong diagonals, high vantage point and tight cropping typical of Japanese Ukiyo-e style, as well as Surrealism's focus on the role of chance in art, she began creating dynamic work that explores the extraordinary in the everyday. Her multiple award-winning paintings have been featured in publications including *The Pastel Journal* and *American Artist Magazine*; her articles on creative process have appeared in the *American Journal of Play and Nonlinear Dynamics*, *Psychology & Life Sciences Journal*, among others; she is an elected Master Pastelist of the Pastel Society of America, and listed in *Who's Who in American Art*. Her paintings and commissioned portraits are in collections in the US and abroad. Rosen lives upstate in a New York river town.



Edna Levanon Segal

Edna Levanon Segal, a dedicated Mosaic artist, channels her passion for feminism into her vibrant work. For years, she has carved a niche for herself in the art world by seamlessly blending intricate mosaic techniques with powerful feminist narratives.

From a young age, Edna was drawn to art, inspired by the rich cultural tapestry of her background as well as her family who consistently encouraged creativity and critical thinking. She developed a deep appreciation for the humanities and a keen awareness of social issues, particularly those affecting women.

Edna's journey into mosaic art began many years ago during her studies in architectural and graphic design, where she honed her skills in mosaic techniques under the guidance of renowned mentors. Influenced by feminist theorists and artists who challenged conventional norms, she found her voice in creating artwork that explores themes of gender, identity, and empowerment.

Her artwork is characterized by meticulous craftsmanship and a sophisticated use of color as well as texture. Using a variety of materials such as glass, ceramic, and stone tesserae, she creates intricate patterns and striking compositions that evoke emotions and provoke introspection. Each piece tells a story, whether it's celebrating the strength of women, highlighting issues of inequality, or reclaiming narratives.



Elizabeth Rundquist

I have been an artist most of my life, drawing and writing poetry, always looking around, observing people and trees, clouds, and other artist's work.

Moving numerous times, more than I can count, always curious of what comes next, is reflected in my work, that continually evolves. My formal education, (when my children were teens and college age), includes the Art Student's League, Brooklyn College, New York University, (Master's in Art Therapy), and the International Psychotherapy Institute. These marvelous places of learning with wonderful teachers, formed me, gave me marketable skills, and began the latter half of my artistic life. Doing work that I love for thirteen years in Behavioral Health, followed by a small Psychoanalytic Psychotherapy Practice, gave me little time to paint. I doodled. In the early 2000's, my resignation from formal Behavioral Health opened the door for further study and deep immersion in my artistic practice. I embarked on active study through workshops, Salute, classes, and a professional critique group. And here I am, fulfilling the thread of artistic expression through visual means,



Fred R. Schwartz (1921-2009)

Fred R. Schwartz, born in New York City, began his career in art following World War II, in which he served in the U.S. Army Medical Corps in Europe. His wartime experiences were so harrowing that it caused him to rethink a career in medicine and he determined that art would be his life. Upon discharge from the service he studied art at Hofstra University and New York University, receiving his Ph.D in Art Education.

He married educator and painter Madelyn Schwartz (né Lipetz) in 1951, a partner in life and in art for more 58 years.

In 1959-60, already making a name for himself as an artist and educator while teaching at Lloyd Harbor High School (NY) he was chosen to host a live television program interviewing noted artists that was broadcast on Channel Eleven in the metropolitan New York area.

Dr. Schwartz taught at Pratt Institute, the Philadelphia College of Art, and Michigan State University during the 1960s. In 1969 he was named Chair of the Art Department at Newark State College, soon to be re-named Kean University. At Kean he oversaw the growth of the department into a major center for art studies in the New Jersey public university system.

The focus of his artistic work was abstract painting in oils and later in acrylics, and sculpture in welded copper, steel, ceramics, and wood. The paintings are often in bold, vibrant colors, some free in form others utilizing unique geometric design elements. The welded sculptures are often abstracts in found metal materials, although there exist numerous pieces with a measure of whimsy in their subject and design.

Dr. Schwartz was the author of *Structure and Potential in Art Education* (1970, Ginn-Blaisdell) and shepherded innumerable students into careers as art teachers throughout his career.

Upon retirement from Kean he taught courses at Parsons the New School for Design and continued his creative work as a painter and sculptor.

Dr. Schwartz was the president of Burr Artists of NYC, which exhibited annually at New York galleries including the Cort Gallery at Lincoln Center, Broome Street Gallery, Lever House, The Venezuelan Consulate Gallery, and the Synagogue of the Arts.



Grace Malupa

Ms. Malupa majored in economics and until recently was doing consulting work in New York in the field of business technology. She “remembered” what it was that she wanted to do when she grew up and in 2016 decided to shift her career into Art. She studied at the Pratt Institute, the School of Visual Arts in New York and at Urban Arts in New Jersey. She also trained for six months in Florence, Italy at the Accademia del Giglio.

Exhibited work:

2023 Blue Hill Art & Cultural Center, Perspective & Perception
2022 Blue Hill Art & Cultural Center, Improvisations – Creative Expressions
2020-2021 Blue Hill Art & Cultural Center, Structures & Time
2019-2020 Blue Hill Art & Cultural Center, Blue Hill Artists Past & Present
2018 Hoboken Artists’ Studio Tour, Monroe Center (group exhibit)
2017 Hoboken Artists’ Studio Tour, Monroe Center (solo exhibit)

grace@gracemalupa.com
mgmalupa@gmail.com
www.gracemalupa.com



Ivan Pazlamatchev

Ivan Pazlamatchev is a Bulgarian-American painter rooted in figurative tradition. His paintings delve into allegorical narratives and compositional tensions, with contemporary interpretation backed by classical training received at the prestigious School for Fine Arts in Sofia, Bulgaria. With over 30 years of experience working as a fine artist, Ivan has exhibited in galleries and museums in Europe and throughout the United States. Notably, in 2008, Pazlamatchev's paintings were included in the Societe Nationale Des Beaux-Arts Salon at Carrousel du Louvre in Paris. In 2018 he had a comprehensive retrospective exhibit at the Art Gallery Georges Papazov in Bulgaria. In 1997, his solo exhibition at the National Palace of Culture in Sofia represented the Painting portion in the Salon of the Arts '97. He has received awards, grants, and invitations, including to the Art Fusion Festival in Berlin, Germany, and has work residing in public and private collections, including the S. C. Rockefeller, Jr. collection. Several of his works are included in The Lunar Codex, a diverse collection of contemporary art and culture, which landed on the Moon in 2024.

Solo Exhibitions

2024 - Astry Gallery, Sofia, Bulgaria
2020 - Lagstein Gallery, Nyack, NY
2020 - The Art Gallery at the Rockefeller Park Preserve, Pleasantville, NY
2018 - Art Gallery Georges Papazov, "Retrospective", Yambol, Bulgaria
2016 - Union Arts Center, "Femme Eternal", Sparkill, NY
2015 - Woodward Gallery, @ The Gourmet Garage, "Seeds", New York, NY
2006 - Hopper House Art Center, Nyack, NY
2003 - Sylvia Schmidt Gallery, New Orleans, LA
2001 - Anthony Kelley Gallery, Pensacola, FL
2000 - The Downey Gallery, Santa Fe, NM
- Soho Gallery, Pensacola, FL
1999 - Bulgarian Consulate, "Breathing", New York, NY
1998 - Kerygma Gallery, "The Romantic Muse", Ridgewood, NJ
1997 - National Palace Of Culture, "Salon of the Arts - '97", Sofia, Bulgaria
1996 - Allen Sheppard Gallery, Piermont, NY
1991 - Atelier U. Buckenmaeir, Uberlingen, Germany

Awards, Grants & Invitational

2019 - Fusion Art Festival, "Home At The Crossroads", 12th ed., Dolen, Bulgaria
2017 - Fusion Art Festival, "Home At The Crossroads", 10th ed., Berlin, Germany
2008 - Strategic Opportunity Stipend, NY Foundation for the Arts, New York, NY
2000 - Strategic Opportunity Stipend, NY Foundation for the Arts, New York, NY
- Third Millennium Sculpture Award - finalist, Angelicum, Milano, Italy
1997 - Award of Excellence - NAT - Educational Center, juried exhibition, New York, NY
1995 - Best in Show Award - Rockland Center for the Arts, Nyack, NY

Website: www.ivanpazlamatchev.com



Harriet Sobie Goldstein

Harriet Sobie Goldstein grew up in Brooklyn, and as a child, attended the art school at the Brooklyn Museum. At James Madison High School and Hunter College, she took as many classes in art as she could. Ms. Goldstein studied art at The Arts Students League, Montclair University, and still makes prints at the Art Center of Northern New Jersey. As a New York City teacher, Ms. Goldstein managed art teachers as part of a school wide art grant. Teaching graduate classes sponsored by the United Federation of Teachers, Ms. Goldstein taught teachers from across the city, how to make art a part of their curriculum. She was a member of the Phoenix Gallery and has recently shown work at the Riverside Gallery in Hackensack, and the Belskie Museum. Ms. Goldstein has been president of SALUTE To Women in The Arts and is now Vice President of Exhibitions.

hsgart@aol.com

www.harrietsobiegoldstein.info



Joanna First

As an artist, I love the originality that unfolds as I combine various art forms to mirror my stream of consciousness. I work with paints, rice papers, chalk, silk cords, pastels and photography to allow abstract and representational elements to flow through my paintings. To represent that space hovering between the real and the unknown.

Photography

True to my belief that art needs to be constantly evolving and growing, I have found photography to be a wonderful medium to capture both the immediacy and intimacy of an experience. Working with photographs allows me to share my fascination with how people exist in different political and social climates. At times my photographs speak for themselves, at other times, I incorporate them into my paintings or work with them to discover something deeper than what the camera sees.

Paintings

I find when the emotional and esthetic state of the mind is challenged painting is then truly successful. In my work I try to draw the viewer into my state of being and therefore confront the viewer with my truths.



Joyce Byrnes

Joyce Byrnes is an award-winning pastel artist and instructor living in Rockland County, NY. She is a Juried Artist Member of both the National Association of Women Artists and the Catharine Lorillard Wolfe Art Club and Associate Member of the Pastel Society of America. She is a former President and current Exhibition Chairperson of the Nyack Art Collective. Joyce also formerly handled Operations and Membership at the Edward Hopper House Museum and Study Center. Joyce was the recipient of the 2024 Arts Leadership Award from the Arts Council of Rockland.

Her work is held in private collections and has been exhibited throughout New York, New Jersey and Connecticut including the Pomona Cultural Center, Salmagundi Art Club, Ridgewood Art Institute, Lyme Art Association and the Monmouth Museum. Joyce teaches Pastel Painting at the Clarkstown Community Learning Center in Congers, NY and at the Rockland Center for the Arts, West Nyack, NY.

www.joycebyrnespastels.com



Judy Schaefer

Judy Schaefer is an abstract expressionist, trained as a painter, but with a preference for soft pastels that so easily allow her to create blended volumetric expansions, graceful linearity, and expressive gestures. For Schaefer, it was important to move beyond the traditional characterization of the universe as comfortably static and to recognize the dynamic ambiguity that defines the modern world. Though ambiguity can generate uncertainty and discomfort, it also offers the surprise of emerging and multiple possibilities. Her work is an exploration of possibility, of connection by implication, and the creation of potential configurations in a variable illusionary picture space. The goal is to be visually engaging as well as metaphorically inspiring, hopefully to create the stuff of poetry.

Her method, inherited from abstract expressionism, shaped by a particular initial expressive intention, remains a process of discovery, each mark or expanse of color and shape leading to the next until sufficient cues are established that are suggestive of a meaningful structure, suggesting some degree of connection and resolution. Her references, often biomorphic, are drawn from the real world and the subconscious to create visual metaphors on paper, clay, carved Styrofoam and fired ceramic clay. With this, she confirms the contemporary suspicion that things are not necessarily what they seem to be by generating a persistently renewable appreciation of choice and possibilities. As the world becomes more challenging, she has occasionally included more representational allusions to amplify these metaphorical allusions, careful always to avoid simplistic illustration.

Looking for great dimensionality, never really interested in the abstract expressionist's celebration of the flat, with college and graduate school memories of printmaking plates with their rich intaglio surfaces. After a brief encounter with papermaking, she found clay. Slab rolled clay proved to be better in terms of its malleability, ease of alteration and impression. Without added color, clay is about tonality, about the gradation of form revealed by light. But Schaefer is a painter and pastellist, color is important to her and, as noted, so is spatial ambiguity. She treats clay slabs as dimensional canvases, extending the "what you see is what you get" world of fired ceramic-colored underglazes with post-fired application of pastels, acrylics, oils, encaustics and other traditional painting and drawing materials. The ultimate advantage of clay is that its surface can be simultaneously colored and altered while leather hard.

Other artists have extended the traditional parameters of the picture space. Frank Stella, the color field minimalist of the sixties, in later years extended the spatial illusions of the picture space forward with real forms in real space while Elizabeth Murray painted flat canvases that she shaped as fragmented planes of her cubist-influenced dissection; and Louise Nevelson combined three-dimensional forms on a large scale that extend assemblages into real space. With their discoveries in mind, Schaefer extended her explorations of the ambiguous relationship between illusion and reality by extending beyond the picture plane into literal space, additively with clay and subtractively with Styrofoam, and by creating illusions of forms with color that dissolve on closer examination. Adding to the purposeful confusion are forms and spaces that seem momentarily complete but become part of other configurations as the viewer shifts from one focus or viewing position to another, changing context and consequent connection. The viewer is, in this way, drawn into an active interaction, asked to think of the viewing experience as an exercise in opportunity and surprise or to be enjoyed as an allusion to the varieties of human connection.



Lori Weisbart-Polson

Lori Weisbart-Polson began painting and studying art at a young age. In her twenties she attended classes at the Art Students League in New York City and has traveled through Southern France on painting workshops. Weisbart-Polson has a BA in communications and a Design Degree. Her true love is painting and drawing. Polson, in addition to enjoying fine art, has been representing preeminent portrait painters for over twenty years. The link to the art consulting site is: LORIPOLSON.COM Before that, Lori was an art director for Saatchi & Saatchi Advertising Worldwide in New York City. Her fine art site is LWEISBART.COM

“For a true artist, paintings must come out, like a sneeze. When language no longer seems adequate, I’m compelled to paint.” Lori Weisbart-Polson

EXHIBITS

Ceres Gallery, New York, NY

Piermont Flywheel Gallery, Piermont, NY

EJ Audi Gallery, New York, NY

Saatchi & Saatchi New York, NY

Westwood Art Gallery, Westwood, NJ

St. Peter’s Univ., Englewood Cliffs, NJ

American University, Washington DC

Belskie Museum of Art and Science, Closter NJ

The Old Church Cultural Center, Demarest, NJ

fine art website: lweisbart.com

portrait consulting website: loripolson.com



Lynne Furst Kalish

I am known for my vibrant, expressive painting which are influenced by the French impressionistic style and I am drawn to its interplay and blending of colors with one another. As a child and young adult, I pursued my studies of shape and color through many art forms, including drawing, printmaking and sculpture but my love of oil painting and its ability to position color as either a central or supporting subject of an artwork became my calling. Over time, my style evolved into what can now be best described as a unique form of abstract expressionism, in which the objects, shapes and colors I experience in my surroundings are represented non-figuratively and with a strong sense of emotions. My work often includes a bit more realism than is found in “classic” abstract expressionistic work. Though my paintings are inspired by, and often reflect, significant experiences and relationships in my life, I prefer the viewer to closely examine my work and find their own personal meaning within the piece.

To date, I have been featured in many group exhibitions. My first solo exhibition took place at The Flywheel Gallery in Piermont, New York in August 2008. Several paintings are currently part of private collection throughout the United States.

I was born and raised in Rockaway Beach, New York. I am a graduate of the School of Visual Arts, New York City, studied at the Rockland Center for the Arts in West Nyack, New York and the Art school at the Old Church in Demarest, New Jersey. I now live and maintain a studio in Rockland County, New York.

artlkfurst@gmail.com



Mark Symczak

Mark Symczak (1954-2015) was born in Beaver Falls, PA and was formally trained in graphic arts and design at the Art Institute of Pittsburgh from 1972-1975. He pursued his passion for painting in oil and acrylics and has produced some memorable large-scale paintings as well as portraits and sculpture. His choice of subject has varied from early explorations of surrealism to mural-like, multi-figured compositions depicting groups of music and theater performers. While living in Pittsburgh, he was represented by the Concept Art Gallery, appeared in numerous individual and group shows, including receiving the Purchase Award at the annual exhibit of the Associated Artists of Pittsburgh at the Carnegie Museum of Art and is also represented in several personal collections.

Mark and his family moved to the New York City area in 1982 for exposure to the unique and dynamic art scene represented there. He has worked to refine and refresh his approach to figurative representation and the use of different media. Mark has appeared in several group shows, including at the Now Gallery in the East Village and the Cork Gallery at the Lincoln Center as well as three one-man shows at Synchronicity Fine Arts between 1997 and 2010.

Always seeking new expressions for his art, Mark has established a strong reputation in the New York theatre community for inventive and elegant set designs. He was co-artistic director for the Synchronicity Theater Group and has designed and produced set for over 70 productions in New York City. He has received special recognition for productions with several theatrical companies around NYC, including a 20-year relationship with 29th Street Rep, the controversial Jewish Theatre of New York, nominated for an Off-Broadway Best Set Design Award for the Hypothetical Theatre and designed the set for the long running “The Countess” at the Samuel Beckett Theatre. Mark was recognized for his special ability to create efficient expressions of avant garde plays staged in challenging spaces around New York.

Mark Symczak died in June 19, 2015 after a twelve year battle with cancer leaving behind hundreds of works of art on canvas, paper, and board. His collection of work is slowly being restored and exhibited through the Mark Symczak Estate which is run by his wife Susan Symczak.



Max Krance

Painter of evocative abstract paintings, typically executed in oil or acrylic on stretched canvas or wood panel. I create these playful abstractions with thoughtful color and ideas often pulled from my everyday interaction with the world around me. Inspiration often strikes at the strangest moments, and I am always careful to document these occurrences so as not to lose them to the ether. I live and paint in Blauvelt, NY.

Education

MFA, Hunter College, New York, NY 2005
AB, Princeton University, Princeton, NJ 2001

Solo Exhibitions

2018 - Art Cafe, Nyack, NY
2006 - *The Pleasure Principle*, Kiana Malekzadeh Gallery, New York, NY
2005 - Helen Hayes Memorial Hospital, Haverstraw, NY
2005 - Hunter College MFA Thesis Exhibition, New York, NY
2004 - *Max Krance*, Kiana Malekzadeh Gallery, New York, NY
2004 - Climate 8 Bar and Lounge, New York, NY
2001 - *Live Nude Paintings*, Senior Thesis Exhibition, The Lucas Gallery at Princeton University, Princeton, NJ

Group Exhibitions

2024 - *Summer Abstracts*, Loft Artists Association, Stamford, CT
2017 - *Surrender to Small*, Volition Gallery at Bell-Ans Center of Creative Arts, Orangeburg, NY
2017 - *Guilty Pleasures: 120*, Volition Gallery at Bell-Ans Center of Creative Arts, Orangeburg, NY
2016 - *Lost and Found*, Loft Artists Association, Stamford, CT
2006 - *Art For Home And Handbag*, Kiana Malekzadeh Gallery, New York, NY
2005 - AAF Contemporary Art Fair, Kiana Malekzadeh Gallery booth, New York, NY
2005 - *Dear Bubble Tea*, NURTUREart, Brooklyn, NY
2005 - *Summer Group Show*, Kiana Malekzadeh Gallery, New York, NY
2004 - *D*Verse*City (a night of music and art)*, M1-5, New York, NY
2004 - *Payback for Remington*, Metro Color Collision at Action Jackson, Long Island City, NY

Press Releases

Julie Fishkin for *Dear Bubble Tea* at NURTUREart, September, 2005
<http://nurtureart.org/?p=6131>

Other/Miscellaneous

2016 - *Low Go*, 2009, on the cover of *Future Present Past* EP from The Strokes



Melissa Sgroi

Growing up in an artist's loft in Soho meant art was the backdrop of my life. My father was a painter and photographer and I spent much of my childhood in studios and galleries. I thought art was my dad's journey, not mine. I realized later in life that I saw the world through artist eyes, and it was time to allow that part of me a means of expression. I found ROCA and Eleanor Miller. In my journey to find my own authentic artistic voice I have been grateful to have Eleanor's mix of expertise and respect for each artist's process. I had to put down the ideas and constructs of the "shoulds" I had been filtering my life through. Letting go of the order and balance that the conscious mind is always trying to enforce on the natural world is challenging. The tension between chaos and order is at the heart of my journey of abstract expressionism. The purposefulness of the incidental marks is what makes a painting work for me. The challenge of finding this balance through color, texture, shape and movement allows my conscious mind to fall away and for me to paint from a deeper place within myself.



Miran Kim

My work is about states of being, it's not to be explained in words, verbal language. I like the viewers to be participants - to feel their own emotions, experiences, imagination - when they confront my work. This is one of the reasons why many of my works don't have titles, I only number them, so the viewer can decide.

The time staking process of my mixed media works consists of many layers. In each layer, there is my story, my feelings, my nature. I mount dried acrylics, medium covering various paper, marble powder, acrylic mediums and many more. I experiment with all kinds of materials and styles to expand my range of expression.

Even though many of my works are on canvas, I create sculptural, 3D works, with many different textures, layer by layer. It is important for me to incorporate colors that change subtly every time one looks at it.

The vision beyond my work is what gives its meaning, it is a reflection of me.

My works have been extensively exhibited and in demand from Seoul, Korea and Hong Kong, China to California and New York.

I served as the Teaching Assistant of Larry Poons Studio at the Art Students League of New York City. Previously, I worked with fellow abstract painter, William Scarf.

Education

- Art Students League of NY, New York, New York
- Laguna College of Art and Design, Laguna Beach, California
- Ewha Womans University, Seoul, South Korea
- Sook Myoung Girls High School, Seoul, South Korea

Collections include

- S. Valenzuela, Palo Alto, California
- S. Chung, Seattle, Washington
- Anonymous, Darien, Connecticut
- A. Sung, Brooklyn, New York
- C. Ciampini, Lyford Cay, Bahamas
- A. Nicolletti, Boston, Massachusetts
- S. Lee, McLean, Virginia
- M. You, Seoul, Korea
- S. Jonassen, Weehawken, New Jersey
- C. Huang, Seattle, Washington
- DW Kim, Seoul, Korea
- B. Sung, New Jersey
- K. Lee, New Jersey

miranart.com/ miran888@gmail.com



Miroslav Vrzala

Born in the Czechoslovakia in 1960, came to the US in 1970. Graduated Pace University in Pleasantville, NY in 1983. Now self-employed since 1995. Now living in NJ.

As a young kid, I always loved to draw, paint and later on loved to take photographs. I got interested in photography in 1978 when I got a part time job in a department store selling camera equipment. I shot slides, both Kodak and Fuji until about 1995, during which time I entered local photo shows and participated in local camera clubs.

In 2009 when I purchased my first digital camera and haven't put it down since. During this time, I entered local, national and international shows, been published, and received numerous awards during this time.

My photos are in public and private collections in the Americas, Europe and Africa. My technique is simple, get up early to photograph the early light, this can be done for both land and cityscapes. With today's technology, you can take photos in the morning, download, process, frame and hang your photo the same day.

“Look ahead, look up, look down, look right, look left, don't forget to look behind, there is always something to photograph.”



Peggy Opalek

My photographic journey began some forty years ago when my husband, Carl, introduced me to a 35mm manual camera. I learned film processing, printing, and mastered the complexities of my camera by taking courses at the School of Visual Arts and the International Center of Photography.

When digital photography took over I packed up my dark room. Several classes at Rockland Community College helped me make the transition. Over the years I have exhibited my work in various libraries and galleries in New Jersey, Rockland and Westchester. My work has been included in juried shows at Hopper House, Bergen County Camera in Westwood, NJ., and NAWA (National Association of Women Artists) in New York City, NY. I have also exhibited at the Outside In Gallery in Piermont, NY, ROCA in West Nyack, and Blue Hill Arts Center in Pearl River. My work has been on display at Englewood Medical Center as part of an exhibit entitled The Art of Healing, a joint venture between the hospital and the Art School at the Old Church in Demarest, NJ.

“The important thing is not the camera, but the eye.” –Alfred Eisenstaedt.

I practice looking closely at the subjects I am photographing in an effort to show the viewer a new perspective. It is the photographer’s eye that makes a photo unique and interesting. Through my photography, I try to capture interesting places and moments in time which evoke an emotional response. I am especially interested in the interplay of light, shadows and textures. Unusual patterns and juxtapositions often catch my attention. Reflections are a favorite topic. I enjoy the many layers that are inherent in the reflection and want the viewer to see beneath the water and question what he is seeing.



Sophie Vaillant Donatelli

Sophie Vaillant Donatelli was born in Paris, France in 1947. She has been painting in oils for over 60 years, ranging from figurative to abstract works, which have shown internationally. She currently resides in Sloatsburg, N.Y. with her husband, Mario.



Trine Giaever

I attended to Rhode Island School of Design for my BA and the New York Academy of Art for my MA. I am an illustrator, painter, and printmaker. I worked as a full-time artist in the editorial graphics department for The New York Daily News and for The Associated Press. Now I do freelance graphic work for scientific publications.

I think working for the newspaper and publications has forced me to work fast and furious, and somewhat narratively. I try to use the same “deadline” approach when I draw or paint. Color decisions are also quick and dirty with hopefully expressive brushwork. I think the trick is to balance the form and content with the color and the mood. I try to get at least in thing “right” in the painting, and sometimes, that is enough.