

MAGAZINE fluent

Dec 2015 | Vol 4 Special Edition



"A Distant Place," by Rhonda J Smith

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Fluent MAGAZINE

Dec 2015 | Vol 4 Special Edition

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ON THE COVER

“A Distant Place,” a three-color 6” x 6” intaglio print with a postage stamp collaged element: “I have a small collection of foreign stamps that was given to me as a gift for my art-making process by Ren and Pam Parziale. Part of the lure of travel are the images of distant places seen in photographs or paintings or described in books or letters by others. I have no idea where or what the structure depicted on the stamp is or was but the stamp itself is a symbol of travel, mystery and communication. The stamp represents the lure of places and experiences beyond our daily routine.”—Rhonda J Smith

From There to Here

Ideas of journey, travel and other cultures infuse the artwork of Rhonda J Smith. The theme of “leaving home to find home” in her piece at right, which appeared in the February–March 2013 issue of *Fluent Magazine*, continues to inspire her current work—featured on the cover of this issue.

“Journey” is an apt description for *Fluent Magazine’s* trip from the first issue to the 16th. That journey began with painter Fran Skiles’ work on the first cover and spans to printmaker and ceramic artist TeMahoa Love’s work on the Fall 2015 cover.

For this special edition of *Fluent*, we invited visual artists and photographers whose work has been featured in the magazine since its launch in July 2012 to share their recent work on two-page spreads. Their work, along with a description of their art and process—*in their own words*—fills this issue.

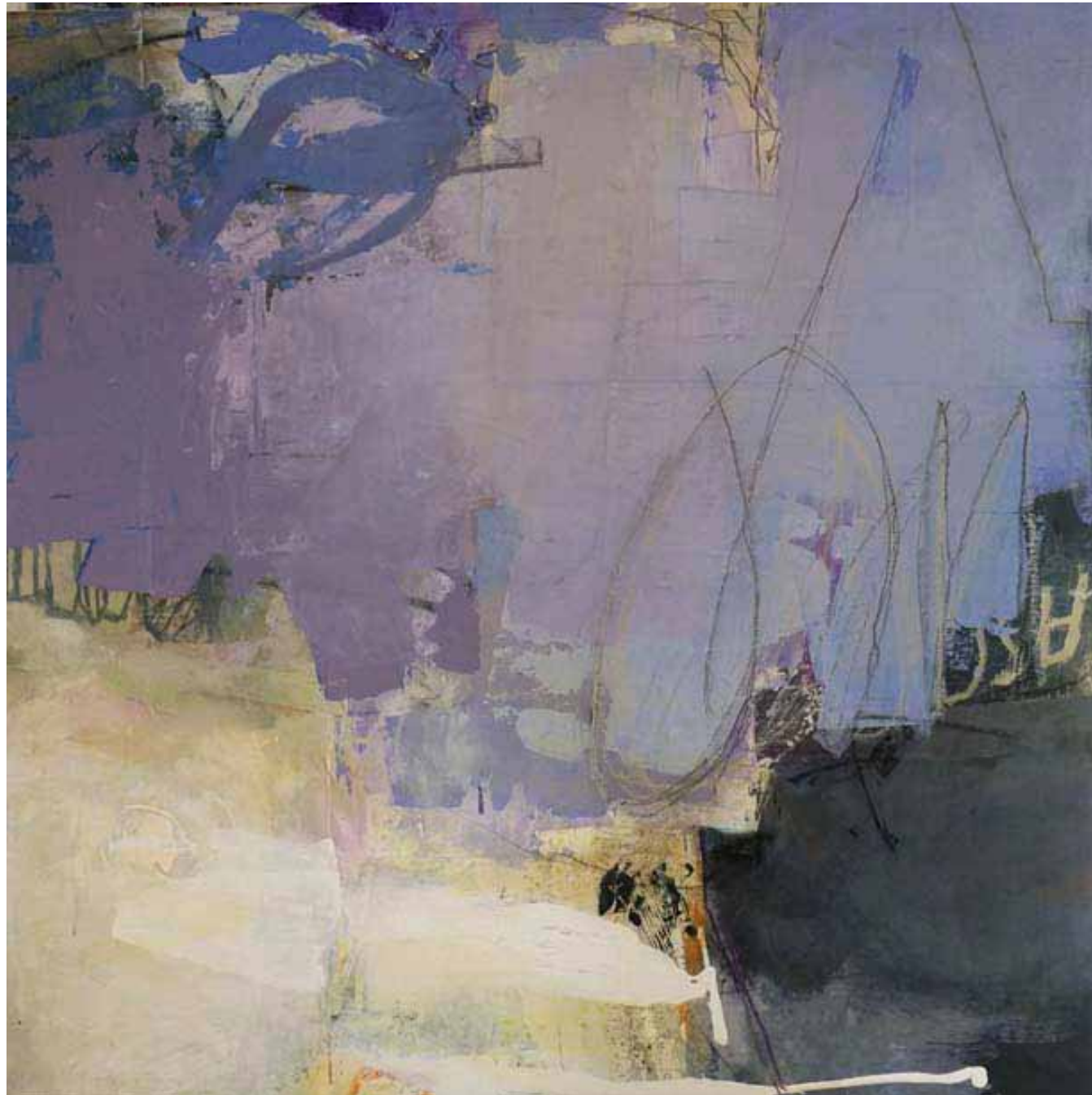
We hope you enjoy this visual journey. Best wishes for a New Year filled with peace and art.

Nancy McKeithen
Editor & Publisher



“Left Home to Find Home,” by Rhonda J Smith.

"I am a willing victim of art and change... with the good fortune to have space in my life for self-directed progress, which is loaded with 'what ifs' and alone time.



"Cloud Study," 36" x 36", mixed media painting on canvas.

It's been three years since my work appeared in FLUENT MAGAZINE. Since then I've introduced new materials and bolder colors, less collage and more acrylic polymers on canvas."—Fran Skiles



"The Earth Dances," 36" x 36", mixed media painting on canvas. View more work by the artist: franskiles.com.

REBECCA GRACE JONES

Jones is an intuitive artist. Her images invite you to worlds in which time and space are ambiguous. In each of her paintings, spontaneous, imaginative details combine to tell a story, each open to personal interpretation by the viewer. A mixed-media artist, Jones works in acrylic, charcoal, pastels, inks and collage. Using richly applied textures, she invests surfaces with multiple layers, with the result that her paintings are an enigmatic blend of abstraction and representation.

“The first thing I think about when starting a painting,” says Jones, “is allowing the character of each layer I apply to show through beneath the last, so the surface is interesting and complex. I often scrape, sand, scratch and score the material, as well as cover over areas to start again. When that stage feels complete, I let the painting tell me what features it wants me to emphasize, what components it wants me to add, so it can come into being as its unique self.”

—*Artist's Statement*



Left above: #2231, 14" x 20", acrylic and charcoal. Left: #2222, 20" x 26", acrylic, charcoal, rice paper, ink, paper collage, oil pastel. Above: #2249, 40" x 40", acrylic and charcoal.

View more work by the artist: rebeccagracejones.com, wordkeepers.blogspot.com

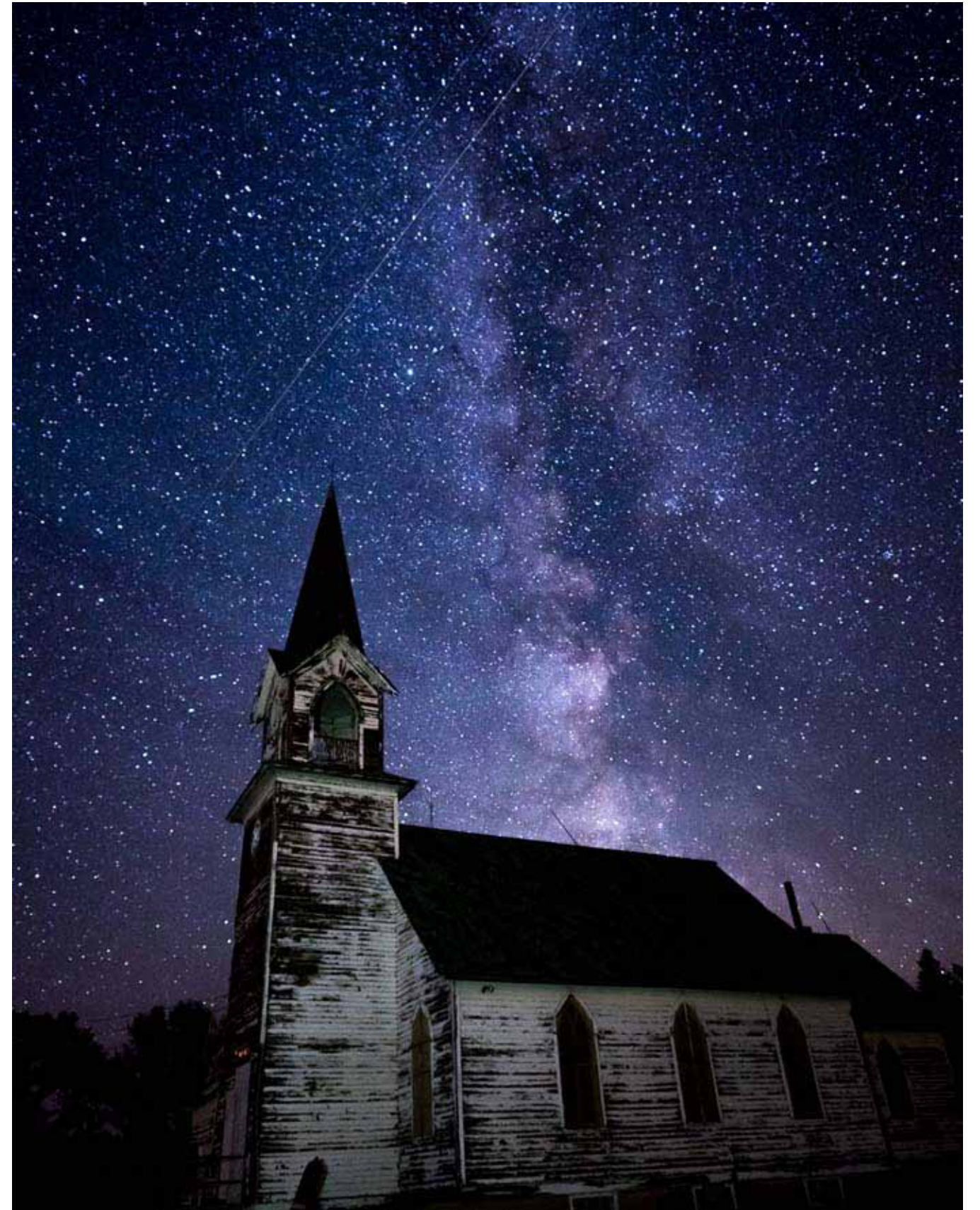
Contact: rgjones22@frontiernet.net

Having recently returned from a 3-week, 6,500-mile photo road trip with hundreds of images, the task of separating out several images to represent that adventure is a challenge. I saw many interesting and wonderful things as I explored, and as I look at the images I am reminded of the excitement I felt at the time I pressed the shutter release. But that excitement does not always translate into a good image. So the challenge is to remove that emotional feeling from the evaluation of the images.

—*Rip Smith*



Top: “Rural Delivery, Fremont County Wyoming.” Above: “Sun Breakthrough, Pierce County, North Dakota.” Right: “Milky Way Over Tunbridge, Pierce County, North Dakota.” View more work by the photographer: sterlingimages.com.



During the last two years, a lot of time and effort have been put into building a new studio and finishing the interior to a new usable space. This focus has demanded a hiatus from creating a large portfolio of new pieces. But at long last in August of this year, the studio was completed, tables built and equipment brought in. The emerging work pushes the medium in a larger scale than before, with attention to raku-fired surface of black, white and iridescent color, with the sense of flowing, wrapping, folding, more typical of paper and cloth than clay. Some of it is developing around an absent “figure” as before, but new ideas are coming forward that suggest more linear and abstract wall compositions.

—Joan Bontempo

Below: “Envelope,” raku.

Right: “Figure: Lace and Lemon Zest.”

Two of her works, including “Iridescent Raku,” have been accepted in the 2016 Cumberland Valley Artists Exhibition and will be on view at the **Washington County Museum of Fine Arts** through March.

Contact: joanie-b@comcast.net

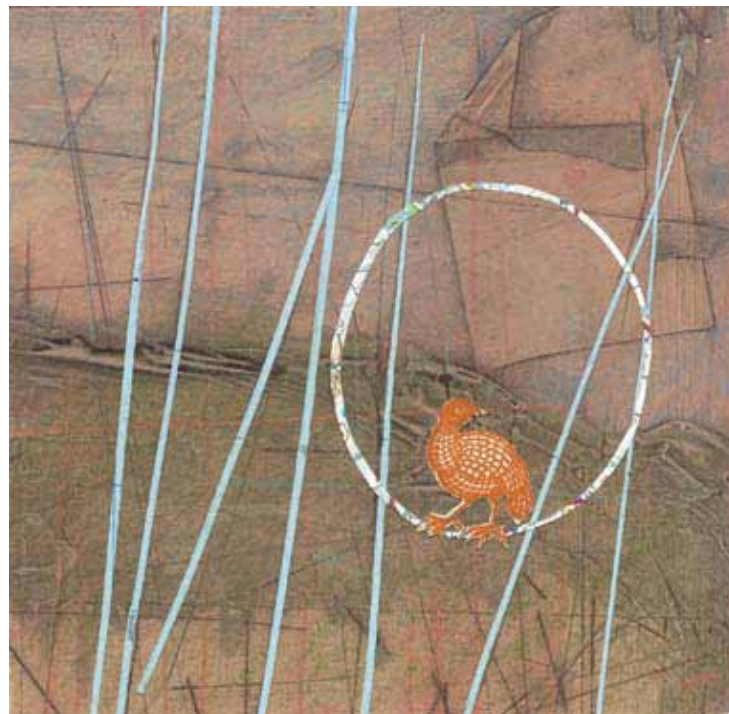


My work evolves in small increments each year. Changes are the result of new influences or the desire to explore different media or subjects. In 2014 I had the opportunity to spend over a month exploring site-specific art installations in the western United States. My travels and encounters with these works and the journey itself inspired a body of work that included images and thoughts of journey and travel. The color schemes of the southwest began to influence my palette of colors. Even the blues became the colors of sky as reflected in rivers and lakes. The spiral, an image of ancient cultures and symbolic of journeys and renewal crept into the work. Each image in this series of post-modern abstraction recalls the land, the art, the experiences of the journey. Even the process by which the work was created was a journey.

Each image began as a multiple plate, multi-color intaglio on a large 30" x 44" sheet of Rives BFK. After printing layers of colors, marks and textures, the large print was torn down to 6" x 6". These small prints were then layered with collage images of maps, birds, hands, each creating its own story. After completing 38 of these small collage prints, 36 were selected for the series and 20 were enlarged using a digital archival printer. The enlargements engage the viewer in a completely different way. The subtle, perhaps unnoticed textures are more apparent. This journey of small to large mimics my own journey across the United States. I traveled alone, and my experiences were intimate, personal, and yet the landscape was vast and often overwhelming.

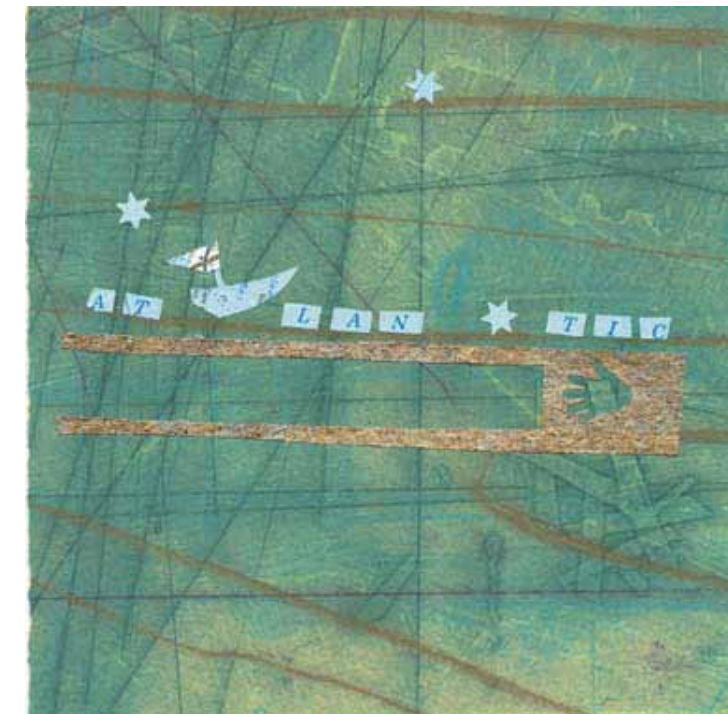
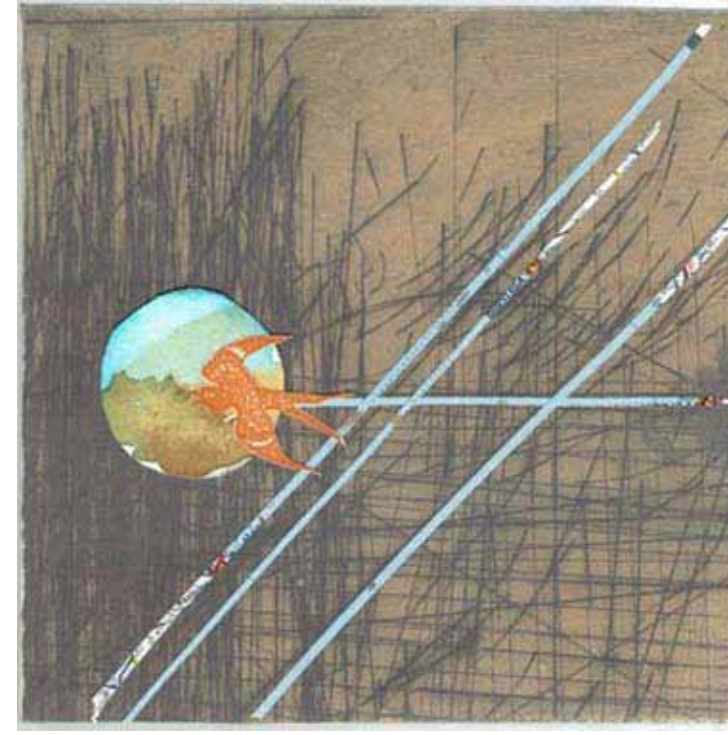
The blimp images are my most recent and resulted in a desire to combine drawing with intaglio prints. I have continued to explore this process and have now included a few landscapes using drawings completed on tracing paper that is subsequently glued over top of an intaglio print to create the final product. These are not a series yet and I am not sure how they will continue to evolve. My work continues to explore the ideas of journey, travels and the idea of "leaving home to find home" as in my work in *Fluent* in 2013."

—Rhonda J Smith



View ArtVoiceWV video by Jack Kelley:
Contact: rsmith@shepherd.edu

view



Clockwise, from top left: "Blimp," Summer 2015, woodcut with tracing paper collage of graphite drawing. "Landscape," 2014, collage and intaglio print. "Mirage," 2014, collage using a postage stamp and intaglio print. "Helping Hands Fine Tune the Journey," 2014, collage and intaglio print. "Flying West," Fall 2014, collage and intaglio print. "A pause in the journey," Fall 2014, collage and intaglio print. All images are 6" x 6".

The Blue Dress To Montana And Back Project, June 2015

Last summer, Benita Keller turned a vacation trip driving across the country exploring National Parks and other points of interest into a photographic project. In her own words:

My destination was Bozeman, Montana, next door to Yellowstone and where my daughter, Sarah, lives. My “anchor” to the project was a blue vintage dress that I wore every day for 30 days. My inspiration for this came from my love of vintage dresses and from the women in Dorthea Lange’s depression-era photographs. The trip route, where we were heading and when we were stopping were left to my partner, Steve Parker. This allowed me the freedom to be totally absorbed in taking photographs for the project.

As a fine art photographer and photojournalist, my goals for this project were: 1. No matter where we stop, find an interesting composition to photograph. 2. Take at least one self-portrait every day. 3. Hand the camera to Steve to record me in the blue dress at least once wherever we are. 4. Record the landscape but also include people in the concept of “street photography.” 4. Photograph from the car. 5. Take a formal portrait of a least one stranger a day: stop them, explain the project, ask if they would pose for me, and give them a card with information about me and the project. 6. Post a few images on social media without becoming overburdened or overwhelmed by the need to “post.”

So after 6,000 miles, 3,645 photographs and 30 days in the blue dress, I have a great photography project to pull together. Here is a glimpse of photographs from each of the “rules” (above) I gave to myself, all of which fit into portfolios that I have worked on during my 30 years of being a fine art photographer and photojournalist.

—Benita Keller

For more about the project and more photographs, see:

Facebook

Instagram

benitakellerphotography.com

The Bridge Gallery, Shepherdstown, WV.



“Gas Station Somewhere in Ohio, 2015”—This was our first official stop for gas and the eating of sandwiches on the tailgate of the Honda Element. It would be the first of many gas station stop photographs, which happen to be some of my favorite from the trip because they give a real sense of the country.



“Self-Portrait In Blue Dress And Cloche Hat, Motel Mirror, 2015”—Early in our trip, I rented a selfie stick at one of the parks. However, it was difficult to use, and I hate the look and composition of most selfies. I have been doing self-portraits my entire photographic life and the camera has always been an important part of that photography and me. So there are no selfies on this trip. This photograph reminds me of some of the self-portraits that Vivian Maier did.

“Blue Dress Journal on Dashboard of Car, Somewhere In Montana, June 2015”—I’m an active journal writer and “item collector,” and I have filled many books over the years. I’m not sure where I found this wonderful one with a black-and-white photograph of an 1800’s girly with her dress hand-colored blue but it was perfect for my “blue dress project.”



“Buffalo, Yellowstone National Park, Wyoming, 2015”—I’m not a telephoto or nature photographer and it so happened that while I took five cameras with me on this trip, I used my iPhone camera for all 3,645 photographs. I was not interested in getting photographs of animals but I was interested in the landscape with animals. This photograph reminds me of the early photographs taken in Yellowstone prior to long lenses. I think it gives more of a feeling of place, not just about the buffalo.



“Calamity Jane’s Grave Site, Mount Moriah Cemetery, Deadwood, South Dakota, 2015”—What I love about traveling with my partner is his love of “off the beaten path.” We arrived at this cemetery very early in the morning in the rain and fog before any other tourists arrived. It’s most famous for Wild Bill Hickock’s gravesite, but I so love this photograph of Calamity Jane’s.



“Bridge Workers, Bloomington, Illinois, June 2015”—This was on our way back home. Several of my “stranger” photographs (rule 5) are of “workers” who were living in the motels we pulled into around 5 pm. I call this my “I’m going to circle the motel and harass the workers to let me take their photograph” happy hour. A woman approaching in a blue dress with a camera is less threatening if she has a beer in her hand.

“September” (below), 40” x 60” mixed media on paper mounted to a cradled board—I enjoy working on paper because it is flexible. I can do a lot with paper. I crumple it up, tear it, stick it back on... and the more I do so, the better the piece becomes. Paper lends itself well to working with inks and charcoal, which I have done with “September.” The wood panel is revealed by the torn paper and left exposed, and warms the entire work just so. Delicate and strong elements, yin and yang, provide the balance and make the work come to wholeness; that’s what I strive for.



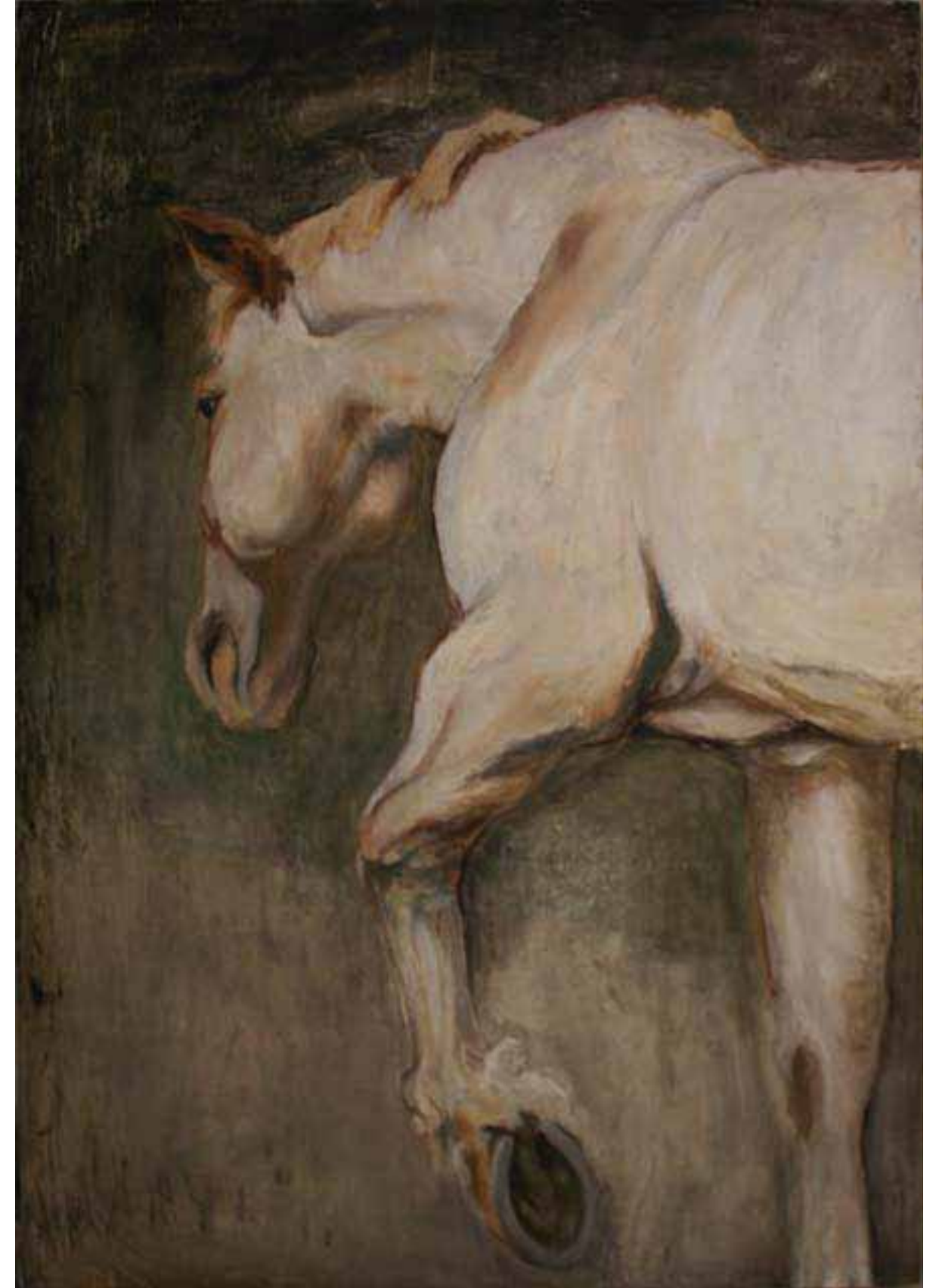
Above: “Lead Me” (top) and “Lead Me II” are both 30” x 40” mixed media reliefs (brass, copper, leather, steel, oil) on cradled wood panels. They are inspired by the domestication of horses by humans, and the accoutrements that we have devised for the purpose of obtaining results associated with working our equines. The leather reins, steel bits and lead chains can be harsh instruments if used not responsibly. The title of these two works come from the horse’s perspective, or the perspective of any living thing who is being guided or cared for by another. This could be a child, an elderly person, an ill or disadvantaged individual. In essence, all living things should be loved, respected and gentled through.

— Isabelle Truchon

View more work by the artist: isabelletruchon.com

Facebook

Contact: info@isabelletruchon.com



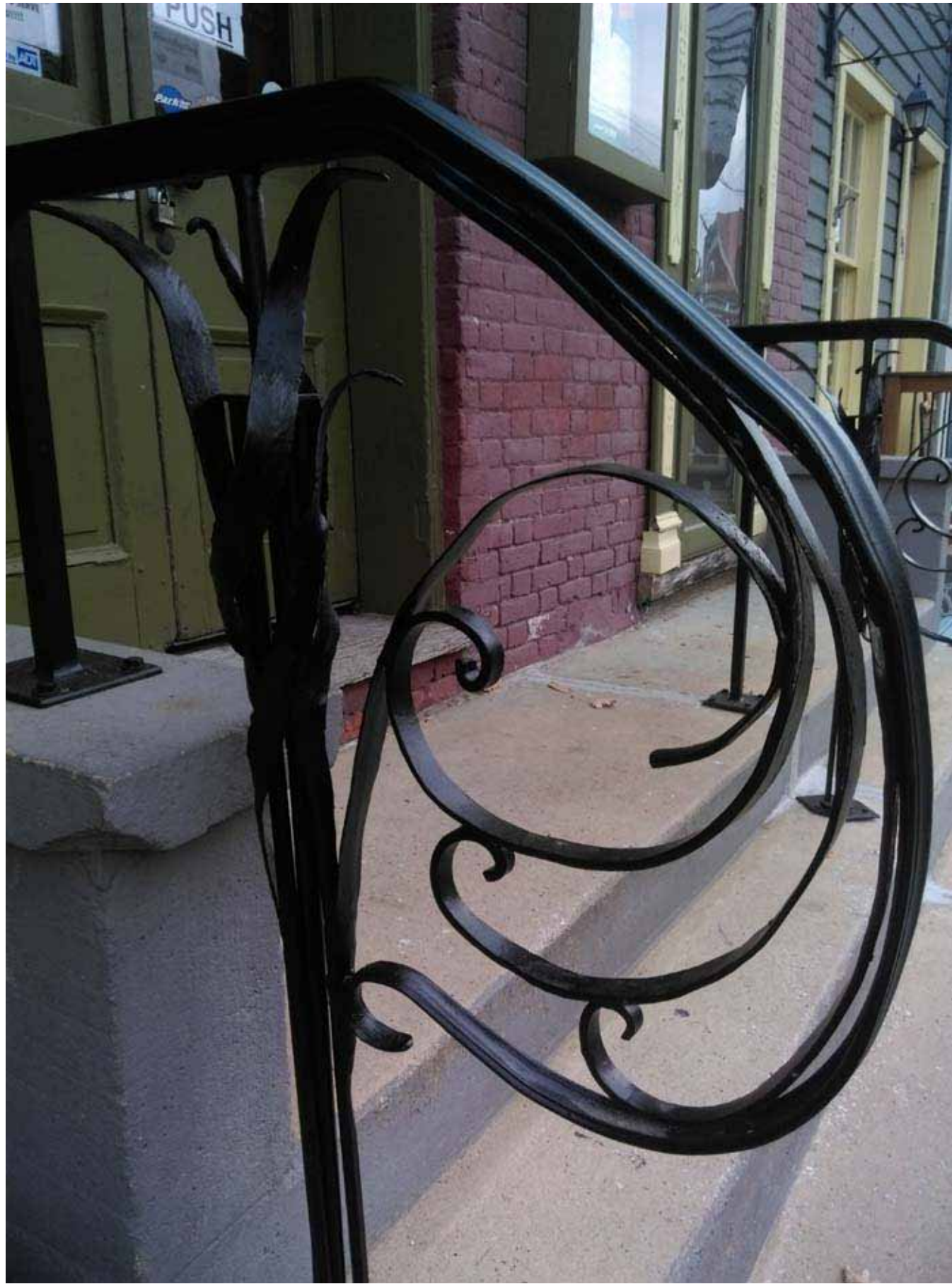
“Moving On,” 30” x 40” oil on canvas — My portraits of equines are taken from perspectives that are seldom seen. I like to draw attention to the normal attitude and body language the horse exhibits, and not necessarily in the habitual glory artists often portray them. The strong and muscular horse is also quite fragile and emotionally connected to life. I enjoy working on both these elements in my pieces — the emotion as well as the shapes and forms that make up this beautiful animal.

“Events this year and a recent move into a new residence and studio have intrigued and imprinted me with the ever-shifting realities of time, seasons, shadows, friends, neighbors’ yards, sky/earth lines and the slanting light of the autumn/winter lower-in-the-sky sun. These recent digital photographs capture and explore some of these fleeting moments.”—Gary Bergel



Left: “Sky Line Square Rt9 Short Road.” Above: “Harpers Ferry Pulp Factory Ruins.”

View more work by the photographer: garybergel.com | Contact: garybergel@gmail.com



My most recent piece (far left) was designed and fabricated for Pedal & Paddle in Shepherdstown. It is my interpretation of water in iron. I once rode through a sluice in the Potomac upside-down in an inner tube. I used this thought-feeling as a foundation for the railing.

I'm working now in clay on a full-size head of Gaia weeping to cast in bronze. Soon, I am going to hold a workshop where I hope to engage several other sculptors to participate by sculpting, molding and casting a piece in bronze as I go through the process with this piece.

My foundation skill is sculpture casting in bronze and silver, for which I apprenticed two years at a bronze foundry in Oakland, California. This will be my first workshop in a process which will, I hope, build my studios and shops into a school in the next 10 years.

—G Bradley Sanders

Left: Wrought-iron railing designed and installed at Pedal & Paddle at 115 W German Street, Shepherdstown, WV. Above: Sculpture in progress—full-size head of Gaia weeping.

View more work by the artist: bradleysandersart.com
Contact: bradleysanders@museumservices.com

The “Debutantes Gone Wrong” series was inspired by some black and white photographs taken when I was about 9 years old. These photos suit my sense of humor, which I so often end up inserting into my work. It was an “Auntie Mame” day where my aunt taught me to smoke. I remember so clearly because I burned a hole in her hairdryer cap. I can still smell the burnt plastic. They speak to me of youth and innocence, and the memories flood back from that day.

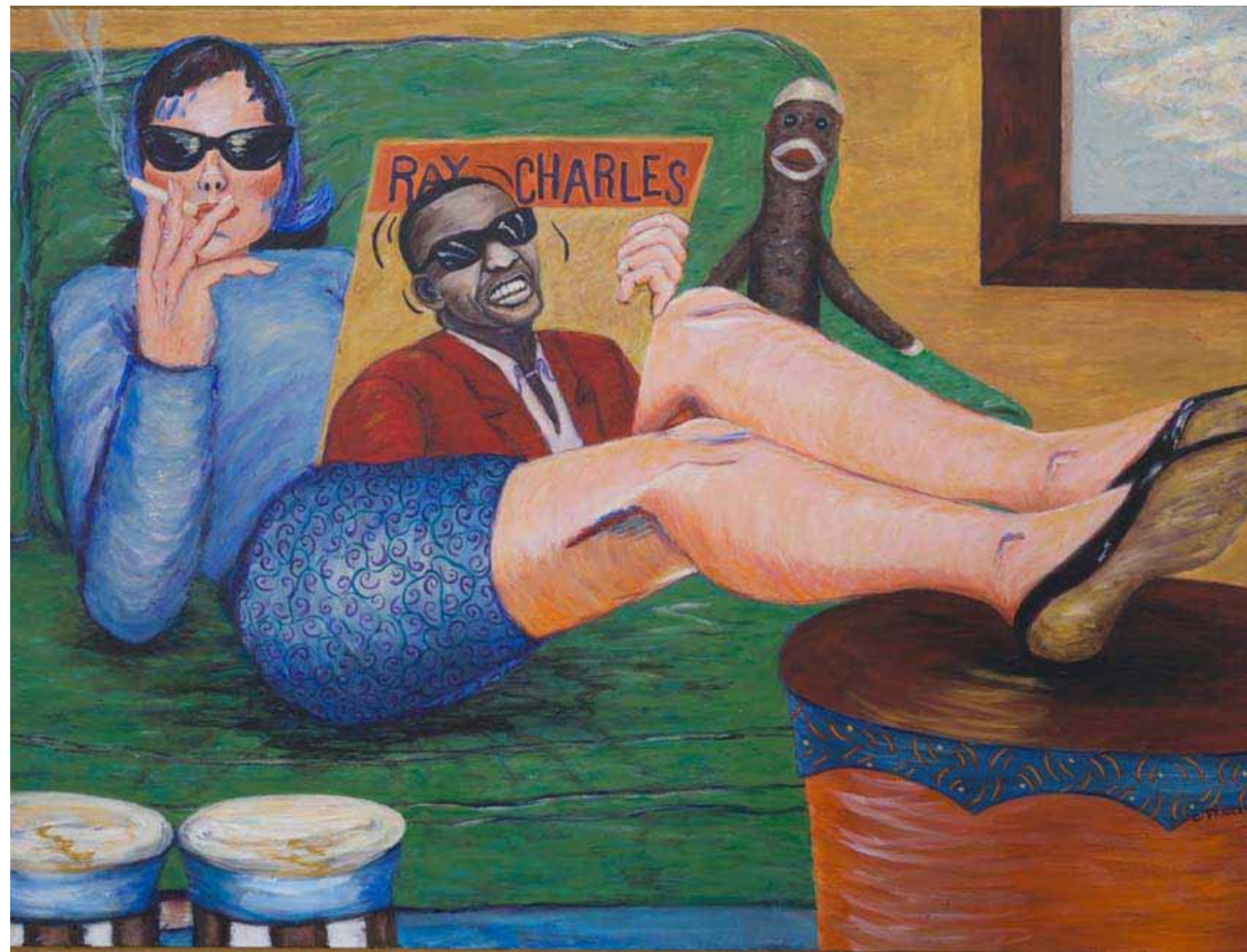
“My Life as a Bicycle” is inspired by a photograph taken by Hali Taylor. The beat up, broken bicycle spoke to me, as I find the image funny and surreal, hanging trophy-like on the wall.

It is interesting to me to look at these paintings together as a group. My quirky sense of humor has not left me, for which I am grateful. And that is a trait from my father, for which I am forever grateful.

—Cynthia Fraula-Hahn

Right: “Debutantes Gone Wrong, #2,” 35” x 24”, acrylic / canvas. Below: “Debutantes Gone Wrong, #1,” 30” x 40”, acrylic / canvas.

View more by the artist: otherart.com | Contact: cynthia@otherart.com



“My Life as a Bicycle,” 30” x 40”, oil on canvas.

The Compost Project—This series was inspired by the pure beauty of the random vegetable scraps in my compost bucket, combined with a desire to memorialize the wonderful meals I made and shared with friends. When I showed these photos to a friend, however, he saw instead a statement about the food we waste in our society. Americans throw away an average of 40 percent of the food in their refrigerators, amounting to 1,400 calories per person per day. The resultant methane produced by decay, and the energy used to produce the food to replace what is discarded, are contributing factors to our global climate change. Point taken. Shop gently, consume fully.

—Hali Taylor

Clockwise from left: “Persimmon,” “Lime and Parsley,” “Poinsettia,” “Peach Beet Greens,” “Watermelon Corn.”

View more work by the photographer: halitaylor.com

Contact: halistaylor@gmail.com



I've often been asked, "What do you photograph?" Well, the answer is anything that catches my eye. Consequently, I have thousands of images.

People on the street or in public places are an endless source of fascination. The human condition, both funny and sad, is always thought-provoking or amusing.

Contemplative photography to me is yoga for the eye—a visual blood pressure medication. It is a method for working with the contemplative state of

mind, seeing the world in fresh ways, and expressing this experience photographically.

From Michael Wood in *Opening the Good Eye*, "The practice of Miksang is a constant interruption of the four habitual ways of living that most of us have developed: speed, distraction, impulse, and ambition. Rather than giving into these, we can land in a moment, breathe fully, and experience our experience."

—Judy Olsen



Clockwise, from left: "Counter Seats," "Bad to the Bone," "Blue Evening," "Reeds," "Solitude."

To see more work by the photographer:
Facebook

Contact:
judyolsen@me.com



I am an 11th generation artisan, and as many people who know me can attest to, I have a million ideas, and always have one more waiting in the wings. This is certainly visible alone in the ever-growing variety of contemporary art styles that I simultaneously work on as ongoing series “penned” under three different aliases: “David Johnson” (John’s Son) in honor of my late father, John Heatwole, a sculptor, and D.J. Priest, reserved for my energy and synergy art creations. My symbolic, surreal and fantasy work bears my own name.

It was not my intention to be only a fine artist, but my vision of using my creativity on behalf of society/communities may be ahead of its time so I wield my brush to keep myself busy, to express myself and to pray. My work can be experienced at various galleries and art-friendly venues in West Virginia, Maryland and Virginia.

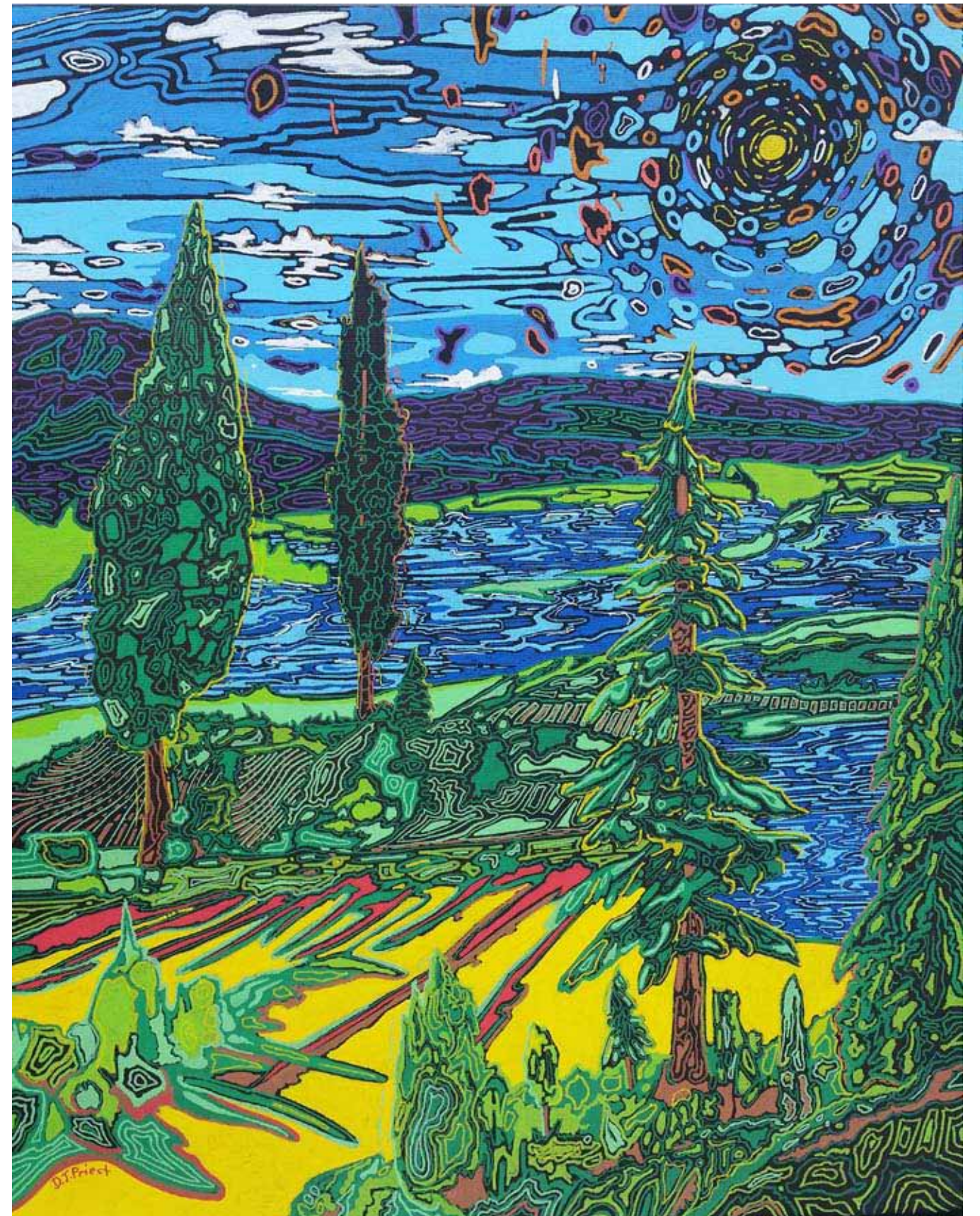
—David Heatwole

Below: “Mesa,” 9” x12”, acrylic on canvas.

Right: “Perceptions of a Landscape,” 16” x20”, acrylic on canvas.

View more work by the artist:

davidheatwoleart.com



“Having had my fill of landscape and flower photography, I was so ready to be inspired and led in a much different direction for my artwork. I found that new inspiration during a recent journey to the Czech Republic, and in particular, a most unusual back street in the picturesque Bohemian town of Cesky Krumlov. I was captivated by the graffiti and old decaying walls intermingled with colorful art posters. My future intentions are to create a new body of work featuring graffiti and street art.”

—Mary-Jo Bennett



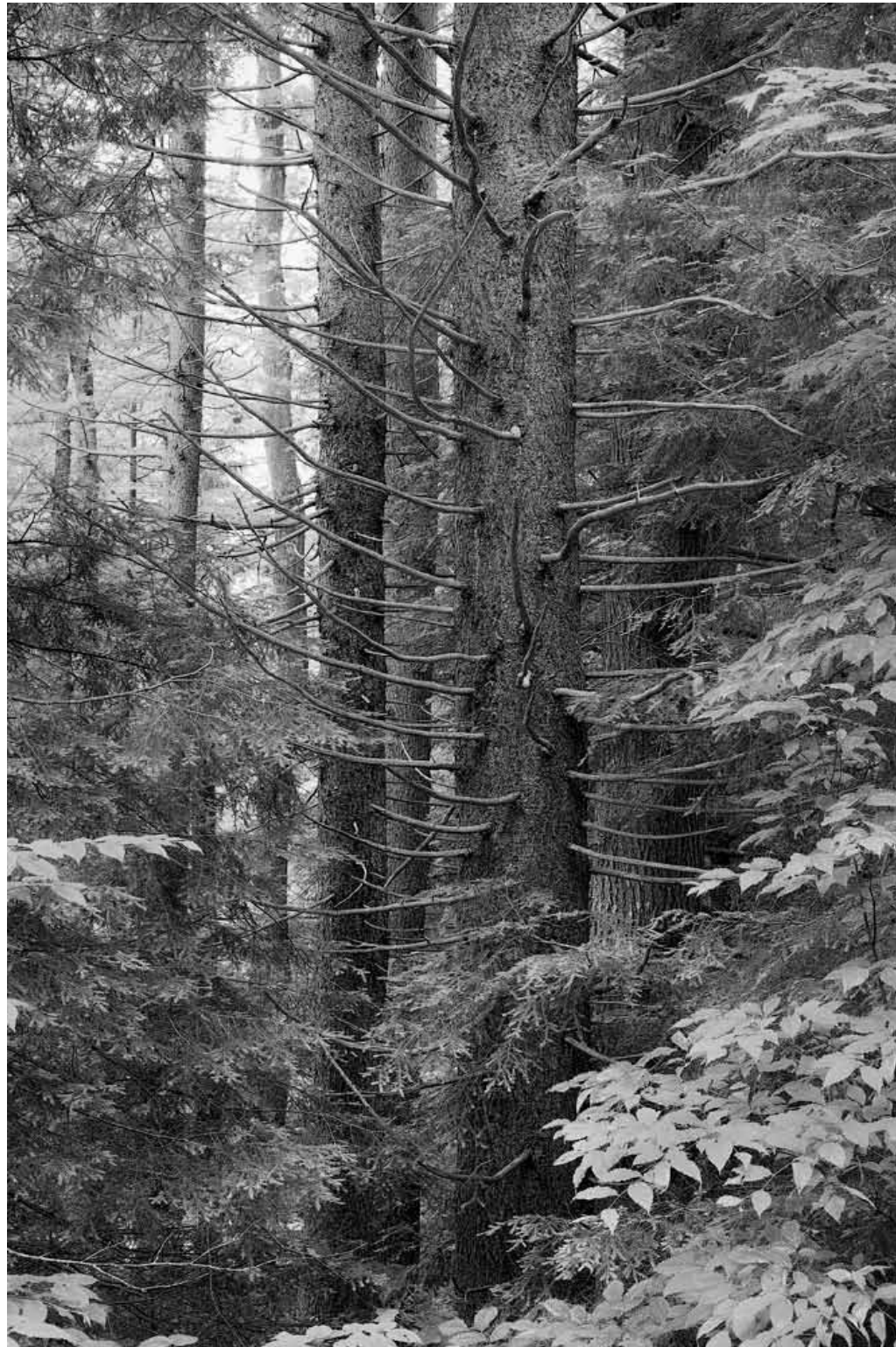
View more work by the photographer: mjbennettphotography.com

Looking back over the last 12 months, these images are still meaningful to me, so I guess they cross some threshold or other. I am not at all intellectual about what I do; I am very much intuitive instead. So there is nothing conceptual in my approach. I work in the tradition of “straight” photography while following my nose where it leads me. The viewer, on the other hand, should feel free to see what they will in them. The creative experience does not end with the creation. The receptive state of the viewer plays a large roll as well. Think of listening to music. It is the same.

—*Mark Muse*

Clockwise from right: “Spruce, West Fork Greenbrier,” “Ivy, Fence Post,” “Wind Meadow, Dolly Sods.”

View more work by the photographer:
markmusephotographs.com
Facebook
Represented by **The Bridge Gallery**



Over the last year, I've become obsessed with bead embroidery and felt, two things I never expected to take an interest in. Last spring I picked up a bead embroidery project that had been sitting on my table for over a year. When I finished it, I was hooked. I use my fused glass cabochons as focal pieces surrounded with free-form bead embroidered designs. I have no idea what they're going to look like until they're finished; they practically create themselves. And wool is the most magical, fun and creative material I've ever worked with. I love combining my lampwork beads with wool to create bracelets and necklaces.

—Paula Pennell

View more work by the artist: beadandbubble.com | Facebook

Contact: beadandbubble@comcast.net



Ritual

From the foreword to LOSS AND BEAUTY, CREATING SOLACE IN A LAND OF INFINITE SORROW: “I found beauty among the loss and devastation. Not a soft, enveloping gorgeous beauty, but a fierce, insistent, undeniable voice imbued with light and truth and spirit and humanity. This is beautiful to me. But this beauty arose out of suffering. It also arose from my own torment and incomprehension. But in moments as I worked, I found solace. I became able to inhabit a different energy. Must we suffer to experience beauty? No. But we must be aware that beauty can offer a light to dispel the darkness, if only for a brief time.”

—Keron Psillas

*A stove, a teapot
light through a laundered chemise
whisper the rituals of daily life*

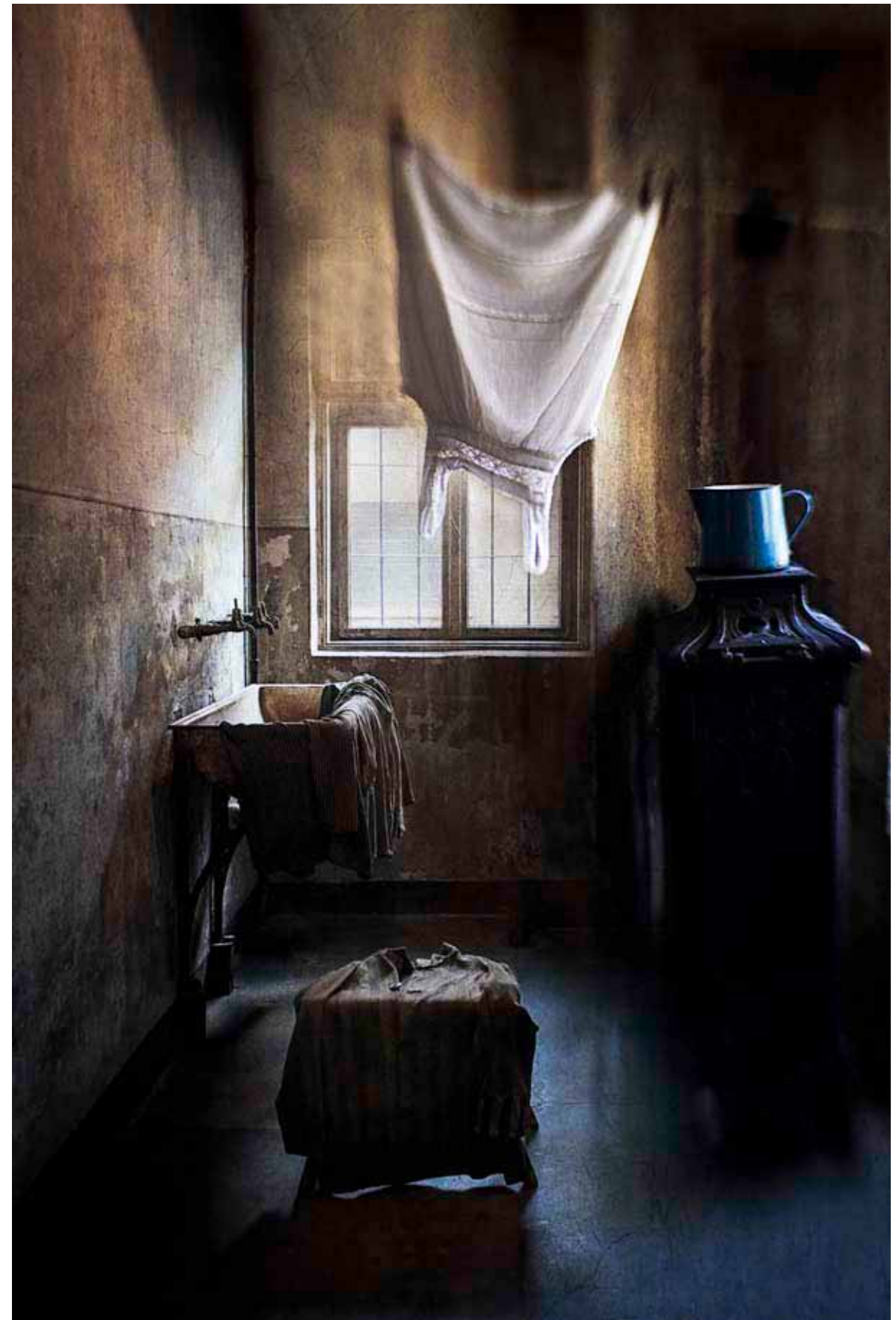
*A basin, a stool
stripes and shadows on coarse cloth
declare a different sinister intent*

*bruised, shorn and stripped
one by one they walked
cloaked only in dignity
to a wall that marked the passage to death*

KP



The right side of this image shows the train station at Buhosovice, near Terezin, while the left is of Auschwitz. The image speaks of journeys, arrivals and departures, of the unrelenting fear — of transport — pervading the consciousness of all the prisoners of Terezin.



Laundry hanging from a crude clothesline in an attic dwelling in Terezin overlays an image of the women's changing room in the Gestapo offices and prison block, Block 11, inside Auschwitz.

Since my work appeared in *Fluent*, I've been looking back at ancient pots, thinking about their role in the history of man on earth and the legacy of civilizations that we know of through studying pots. I'm thinking about where pottery is today. The range of contemporary clay is amazing to me.

What moves me is trying to understand my roots as a potter, my role in this long line of the history of pots. Pottery cooked our food, and it played a role in our rituals and our ceremonies in life and death, as it does today.

The work I'm doing now is an homage to the pots of antiquity. They are simply formed and primitively fired. Although aspects of my work require planning, when I'm at my wheel or I'm pit firing, I don't want to exert too much control. Each ball of clay I throw is a new experience; it has its own personality and I want to reveal the experience of creating each pot. I want the form and the fire to tell the story of its creation. My pots are a way of saying "thank you" for those pots that have survived for so long and taught us so much.

—Annette Verna



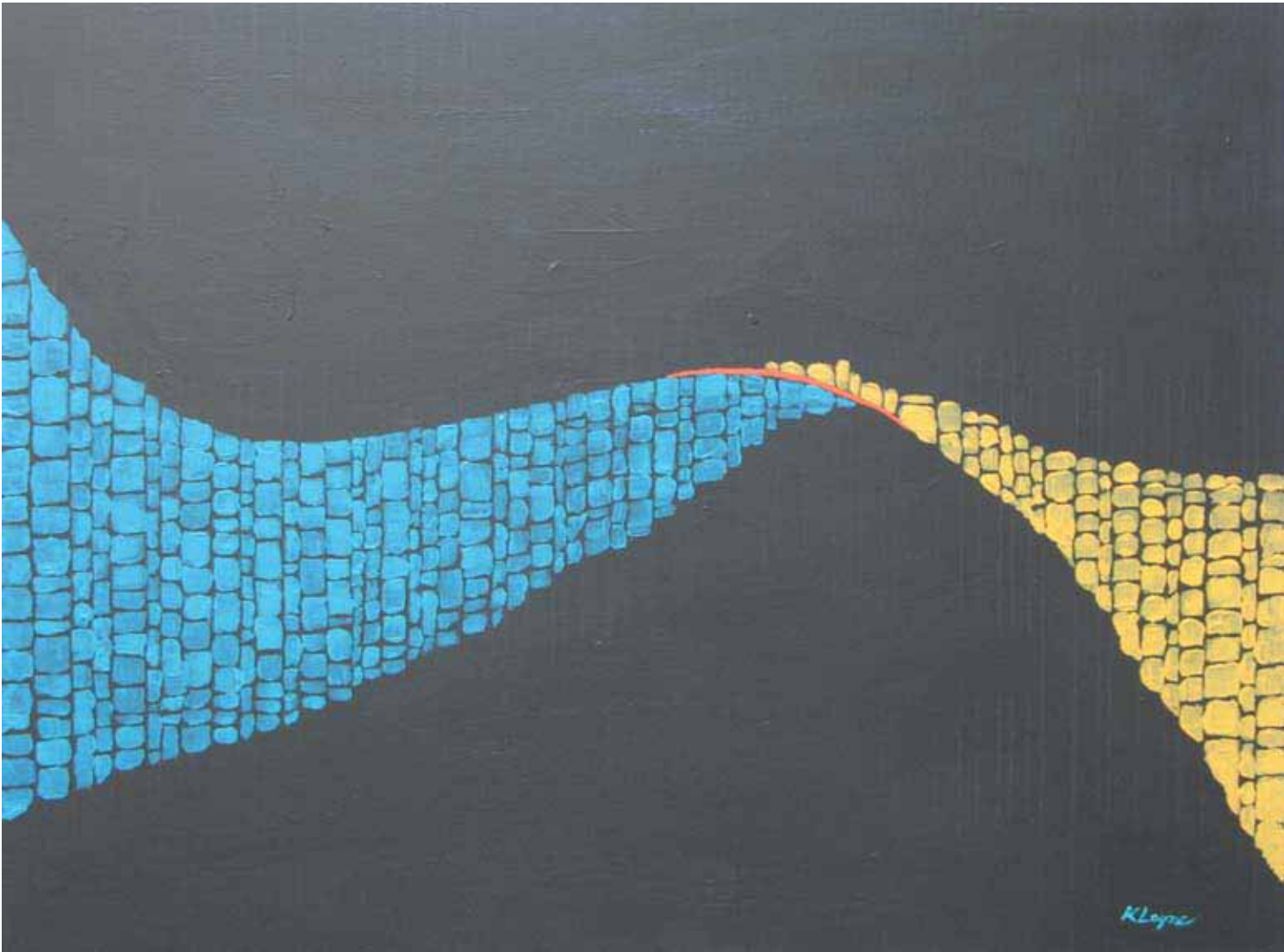
View more work by the artist at the
Washington Street Artists Cooperative.



Photos by Judy Olsen Photography

Abstract painting has always appealed to me. My paintings are intended to elicit emotion depending on the makeup of the viewer. My work can be soothing, challenging or upsetting. I don't paint realism, because I prefer that the viewer respond without my directing him through realistic images. My work is abstract color field in style. I use contrasting and harmonious colors with geometric shapes imposed over flat or textured surfaces. I favor strong colors in either earth tones or sharp arresting colors in opposition to each other.

—Kay Layne



Below: "On the Sixth Day," 18" x 24", acrylic on canvas.

Right: "Outstanding in Its Field," 36" x 24", acrylic on canvas.

View more work by the artist:
kaylayne.com
Contact: art@kaylayne.com



CATHY WILKIN

Just when I think I know everything there is to know about my painting, it becomes a total stranger to me. My initial inspiration and burst of enthusiasm has given way to a chaotic, disconnected mess. My heart starts to knock like the clopping of a Clydesdale horse. Now the real work of making it happen begins. A little like nailing jello to a tree. Is this magic? Creating something

from nothing? Enticing color and shape into a meaningful existence. I sit back and experience my fragile, new creation and let a quiet calm settle. Now the cycle repeats itself. It always starts with a craving for color. Colors waiting to be coerced and directed into that unique world that makes me feel totally, exuberantly alive.

—Cathy Wilkin



Left: "Silently Singing." Above: "Ancestors Journey." Wilkin is represented by **The Artists Gallery (TAG)** in Frederick, Maryland. Her upcoming solo exhibition will be at The Parkersburg Art Center, Parkersburg, WV in March 2016. View more work by the artist: www.artistcathywilkin.com.

Acrylic has been my medium for the past 9 years. Unfortunately, I developed an allergy to acrylic paint and have switched back to colored pencil and pastel, although I am still able to paint outside for short periods of time. I have done some abstract work but I mostly focus on landscapes, where I get my greatest inspiration. I have been selling my work at Dickinson and Wait Craft Gallery in Shepherdstown since 2003 and have been in several shows at The Bridge Gallery, also in Shepherdstown.

—*Judy Bradshaw*

Clockwise, from below: “One Little Tree,” 8”x8”, acrylic. “Autumn Woods,” 4”x6”, colored pencil. “Antietam Field,” 10”x14”, pastel.

View more work by the artist:

judybradshawart.com

Contact: jambrad50@hotmail.com



My work mirrors my life. My work has always been about working in the “present.” I search out subjects that I am drawn to for inspiration. I do know it is not the literal. It is something with a deeper meaning underlying my fascination. My work now is a search for that underlying meaning. I find it to be more about the poetry of the subject.

In addition to focusing on my work, I am the Founder and Director of the Yellow Barn Studio in Glen Echo, Maryland, and I teach classes and run workshops (see website). I am represented by

Marin-Price Gallery in Chevy Chase, Maryland, the Village Center Galleries, Lahaina, Hawaii, and the Hummingbird Cottage Gallery, Elbow Cay, Bahamas.

—Walt Bartman

Clockwise from right: “Seeking Shade,” 24”x36”, oil. “Faithful Return,” 24”x36”, oil. “Spring is Kind,” 24”x36”, oil.

Workshop information: walterbartman.com
Contact: walt@yellowbarnstudio.net



I had drawn in pencil for years, but I didn't start painting until I took a painting class in 1957 while at Princeton. We did abstracts. I was miserable painting them, but happy doing my precise drawings, the opposite of my abstracts, which were messy dashes, slashes and dribbles. I felt they were meaningless. Three years ago, I asked a painter I admire why my precise pencil work and chaotic abstracts were so opposite. She said, "Why don't you paint like you draw?" I've been doing so ever since, painting with precision, but in vibrant primary color. I now paint without misery. I work fast, dawn to dusk. I rarely look back or erase. I see a new painting in my mind at dinner, or work on the outlines of a new painting in my head while I'm driving—*lucky I don't get arrested for painting while driving*—and rush to my studio to go at it. My paintings make me happy, so I call them "endorphine art." I've done 70 so far.

—Neal Martineau

Clockwise from right: "Joyful Float," "Grass Love," "What My Garden Does for Me," "Portrait of Bernadine," "Seaweed Love."

View more work by the artist: nealmartineauart.com

Contact: nmartineau@frontiernet.net | 304-876-1055, 404-226-3656 (cell)



When I paint an abstract, I don't usually plan what I will do other than select colors that blend together. If I don't like what I am doing, I cover it up with additional material. I use old paintings, rice paper and any material that will add to the painting.

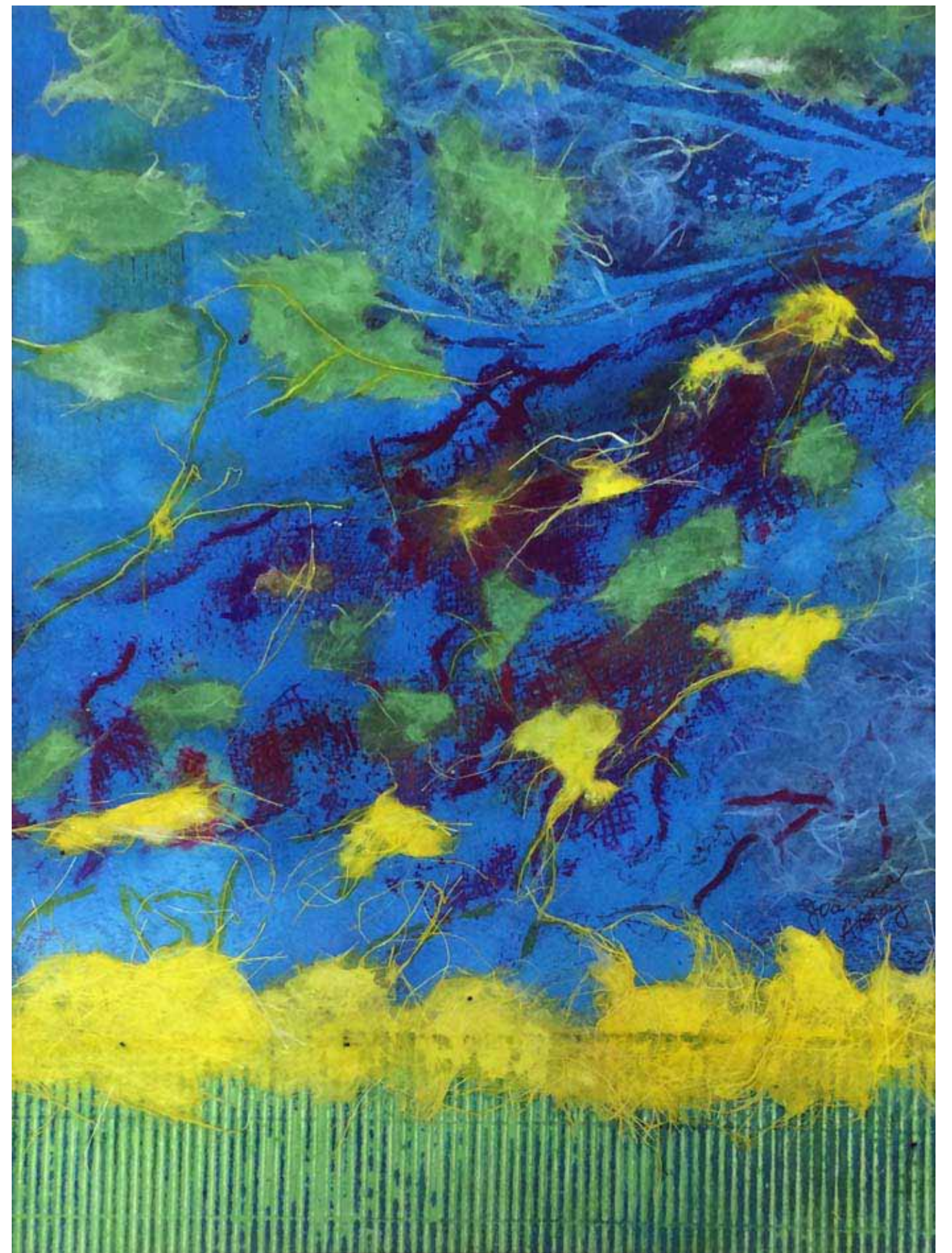
The background of "Anything Goes" (right) is a layer of acrylic paint; pieces of older paintings put together form the vase. I used rice paper for the flowers.

I love abstracts. In "Swimming Upstream" (far right), a piece of cardboard with ridges forms the bottom of the work. The background is acrylic paint, and rice paper was used for the fish.

For "This" (below), I used the same basic techniques with rice paper and found objects.

—Joanna Athey

View more work by the artist at the **Washington Street Artists Cooperative**.



Since my work was featured in *Fluent* in 2014, I have indulged in watercolor. “In the Rough” (below right), completed in spring 2015, took Best of Show at the Exhibit 60 juried show in Morgantown, WV. This is the “more paint less water” method of watercolor painting, whereas the recently finished elephant painting, “Morning Commute” (right), uses transparent and glazing techniques. The patterned painting below, “Wild Liatris Field,” is a style that was taught to me by the late artist Peggy Issack. It is a very relaxing way of expressing multiple blossoms without having to paint petals. Next on the drawing board are some more terrible golf lie paintings, and perhaps some

free-flowing non-objective pieces. I never know what mood is going to strike me and that determines what medium I will use to express it. Maybe I will paint the Panhandle landscape one glorious field at a time.

—Monica Ann Wilkins

Clockwise from right: “Morning Commute,” “In the Rough,” Wild Liatris Field.”

View more work by the artist: monicaannwilkins.com
Contact: monicawilk@aol.com



These are all oil and metal leafing on panel landscape paintings. I create a template drawing and transfer the image to multiple panels. For each piece, I create a limited palette of 5–8 colors and metal leafings. The series is loosely inspired by the styles and color relationships of the WPA National Park Service prints made in the late 1930s and early 1940s. The first in the series, “Harpers Ferry,” was originally drawn as a graphic outline for me to paint with kids on the side

of an EPTA bus during Shepherdstown’s Earth Day festival—so there is also an element of 1960’s paint-by-numbers kits. I liked the image and the process so much because it allowed me to play with multiple color designs for locations I love. In addition to the original pieces, I create hand-gilded prints of the series, sometimes with multiple color studies of one location on a single print.

—Emily Vaughn



Clockwise from below: “Positano Vista #1,” “Positano Vista #2,” “Shepherdstown #2,” “Harpers Ferry #2,” “Harpers Ferry #4.”

View more work by the artist: emilyvaughnfineart.com | [Facebook](https://www.facebook.com/emilyvaughnfineart) | [etsy.com/shop/EmiriSensei](https://www.etsy.com/shop/EmiriSensei) | Contact: ebvaughn@gmail.com



Kline continues to define his style—when asked—as representational-realist or -based, “but it can wobble in and out of that, in many directions.” Explaining it is a different matter. “The closest I can say is, you’re kind of reaching for a world that is

parallel to reality, because even a realist painting is not real—it’s paint on canvas.” Putting into words what he puts into his paintings is difficult. Perhaps that’s why many of his paintings are untitled.

—“*Embracing Ambiguity*,” *Fluent*, Fall 2014

Represented by **The Bridge Gallery**, 304-876-2300.



Serving as a watchdog for the Big Blue Marble is the mission of Shepherdstown-based SkyTruth. To track human-caused changes to landscapes and ecosystems around the world, SkyTruth daily scans free satellite imagery from USGS, NASA and occasionally from the European Space Agency, among other sources of imagery and data. “Whether the issue is flaring in Nigeria, coal mining in Appalachia, drilling in Pennsylvania, deforestation in Siberia or uncontrolled fishing on the high seas, SkyTruth is watching,” explains David Manthos, Communications Director. “And we’re trying to make it easier for everyone to watch the special places they care about.”

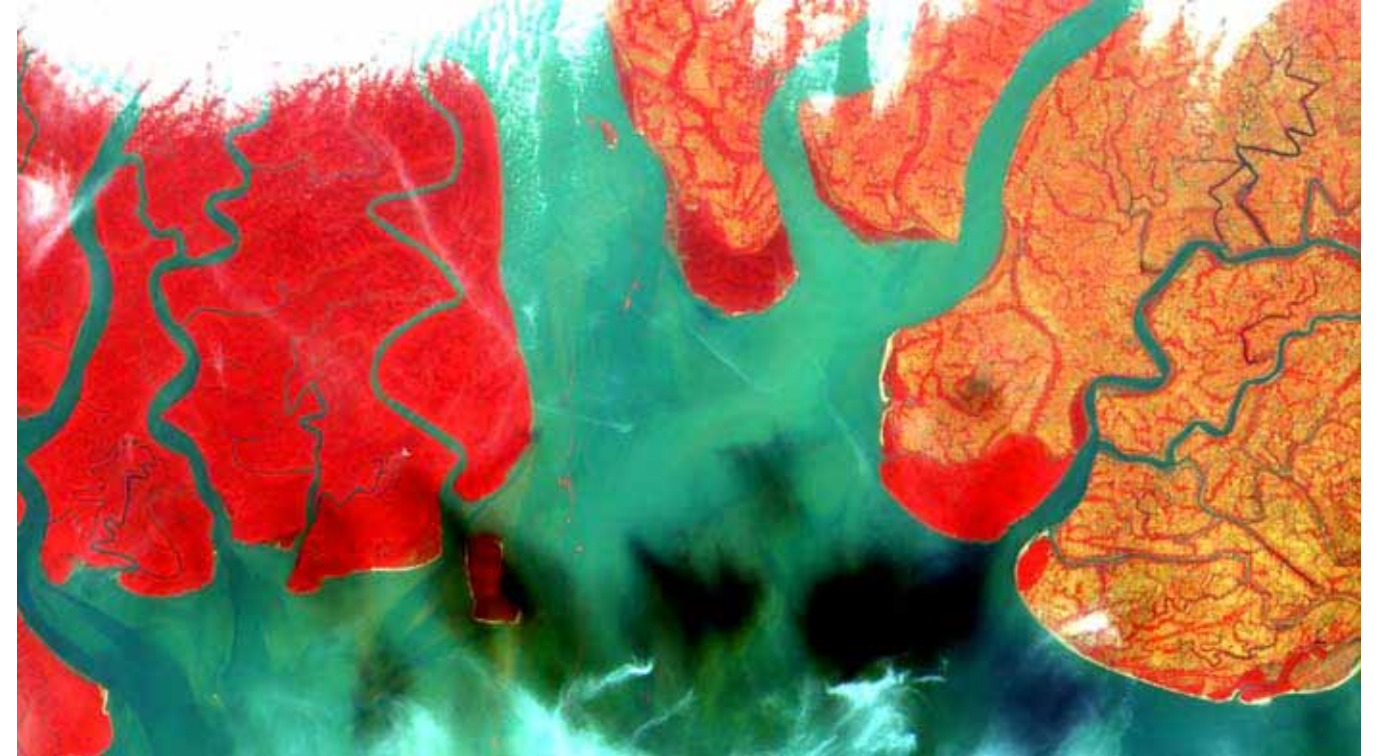
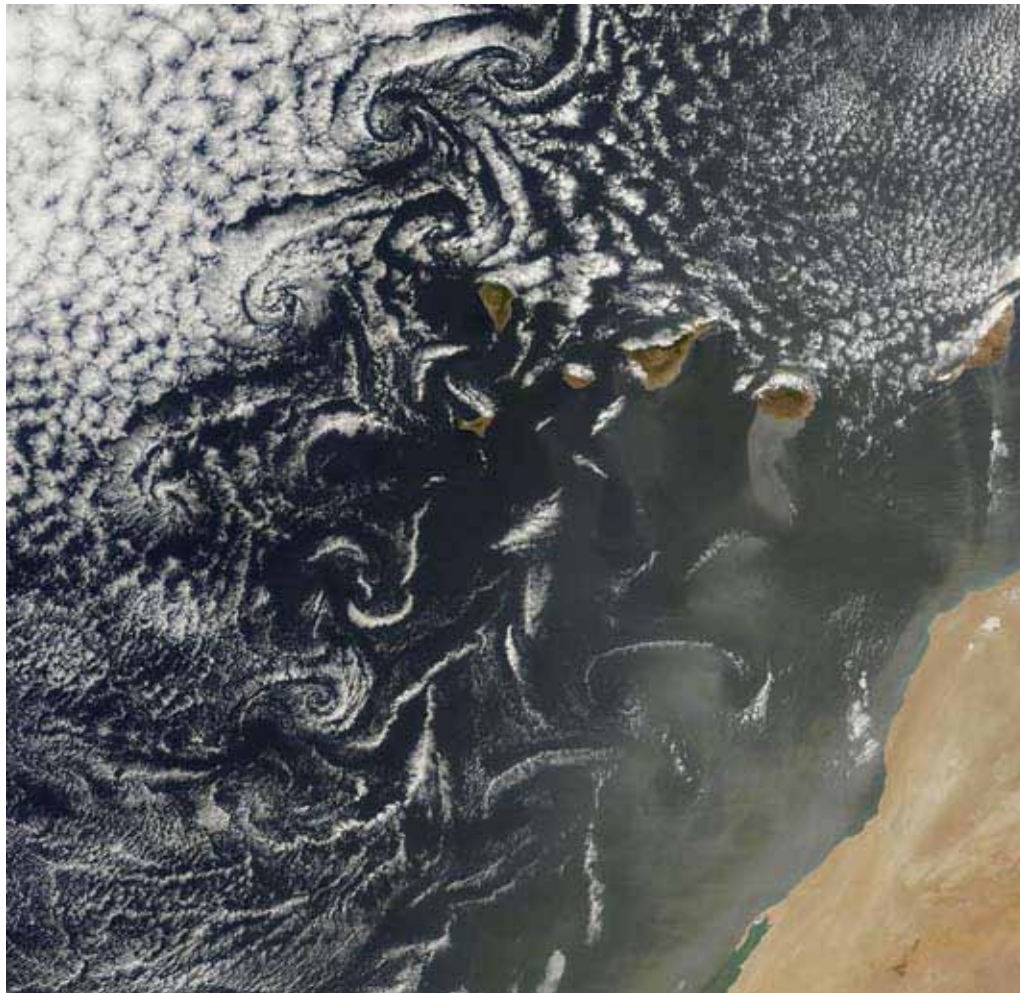
A single pixel in these images can represent an area the size of a baseball diamond. “So looking at a Landsat image is not like looking at your house in Google Earth,” laughs Manthos. But with the right tools and information, SkyTruth and their dedicated volunteers (called skytruthers) pore over imagery, looking for a tiny gray dot or sludge-filled pond that can indicate man-made impacts on the environment.

“A lot of what we do is not artistic, not pretty,” says Manthos. “More often than not, we’re showing what’s wrong.” And yet, as the images here attest, the Big Blue Marble is indeed home to a beauty very rare.

—Sheila Kelly Vertino
Fall 2014 Fluent Magazine

“... as the images here attest, the Big Blue Marble is indeed home to a beauty very rare.”

Grand Canary Islands, The Atlantic Ocean ($N 27^{\circ} 36' 21''$, $W 16^{\circ} 25' 41''$) — SkyTruth monitors a wide range of conservation issues around the world, using satellite imagery to track human impact on the environment. From time to time, however, they simply come across breathtaking natural phenomena. In this image from NASA’s Terra satellite, a marvel of fluid dynamics appears downwind of the Canary Islands — von Karman vortices. When air masses rejoin on the leeward side of the islands, after being forced around the obstruction by the prevailing winds, they create these beautiful counter-rotating vortexes. SkyTruth accidentally came across this example in May 2015 while monitoring Spanish waters for evidence of an oil spill from the sunken Russian trawler *Oleg Naydenov*. Image credit: NASA/MODIS



The Sundarbans, Bangladesh ($N 21^{\circ} 53' 56''$, $E 89^{\circ} 58' 13''$) — Located where the Ganges, Meghna and Brahmaputra rivers enter the Bay of Bengal, the Sundarbans is a UNESCO World Heritage Site home to tigers, endangered river dolphins and the world’s largest contiguous mangrove forest. Mangrove forests are home to rich biodiversity and can act as a shock-absorber for storm surge and tsunamis, but many miles of mangrove-line coast have been cleared for farming and aquaculture. This contrast-enhanced false-color infrared Landsat 8 image from the USGS highlights shows the stark contrast between forest clearcut for agriculture (right) with the native mangrove (left). Image Credit: USGS/Landsat 8



The “Dogsleg” — waters of Papua New Guinea, Indian Ocean ($S 9^{\circ} 44' 29''$, $E 141^{\circ} 3' 39''$ E): Working in cooperation with the Associated Press (AP) 3 months of satellite vessel tracking in the summer of 2015 culminated in photographic evidence of a cargo ship receiving transshipments at sea from fishing vessels believed to be crewed by slave labor. As this image of the Thai-flagged *Silver Sea 2* ran in news stories around the world, patrol vessels from Papua New Guinea and Indonesia were dispatched to investigate. Ultimately, thanks to this investigation, enslaved workers from Burma and Cambodia were liberated from ships on which they had been held captive. By tracking vessel location signals picked up by satellites and terrestrial receivers, SkyTruth is applying big data and machine learning to international ecological and humanitarian crises. Image credit: Digital Globe/Associated Press

Captions and images provided by SkyTruth.

These paintings—all with acrylic enamel—are my first foray into total abstraction, with dripped paint inspired by Jackson Pollock and prior paintings I have done of roots and thoughts of layers of ancestor’s ground.

—Susan Carney

Clockwise from top right: “Ancestors Ground II,” 48”x36”. “Ancestors Ground I,” 36”x48”. “Ancestors Ground IV,” 48”x36”.

View more work by the artist: susancarney.com

Contact: carneys@frontiernet.net

View **ArtVoiceWV** video by Jack Kelly:



Clockwise from left: "Andy and Reilly," 30" x 40", "Venus and the Moon," 30" x 40", "Willa Watching Traffic," 24 x 30". All are acrylic.
Contact: sutenfield@aol.com, 304-876-6263.

I am currently working on and expanding a theme of "interiors with landscapes." About 20 will be exhibited at the Delaplaine Arts Center, Frederick, Maryland, in 2017. The 4-month long Washington County Museum of Fine Arts' retrospective of my work in early 2015 featured 40 paintings done from 1969–2014. Some of the paintings from the retrospective are being exhibited at Hudson House Galleries in Funkstown, Maryland.

I was pleased to learn the 2016 edition of *Who's Who in American Art* includes my résumé. Also, that West Virginia University libraries wants to add four of my paintings to its collection through a purchase/donation proposal; the selected works will go to the university in spring 2016.

I continue to exhibit with the Art in Embassies program, sponsored by the U.S. Department of State.
—Diana Sutenfield



In the last year, I've had many opportunities to travel beyond my African safari workshops. After returning from safari last October, I led a private tour in Iceland in January where I tried my infrared camera on a glacier hike. A few months ago I spent a week in Provence exploring quaint villages in the country. And just last week I returned from Piedmont and Venice where I had lots of fun exploring the colorful nearby island of Burano.

—Dave Burns

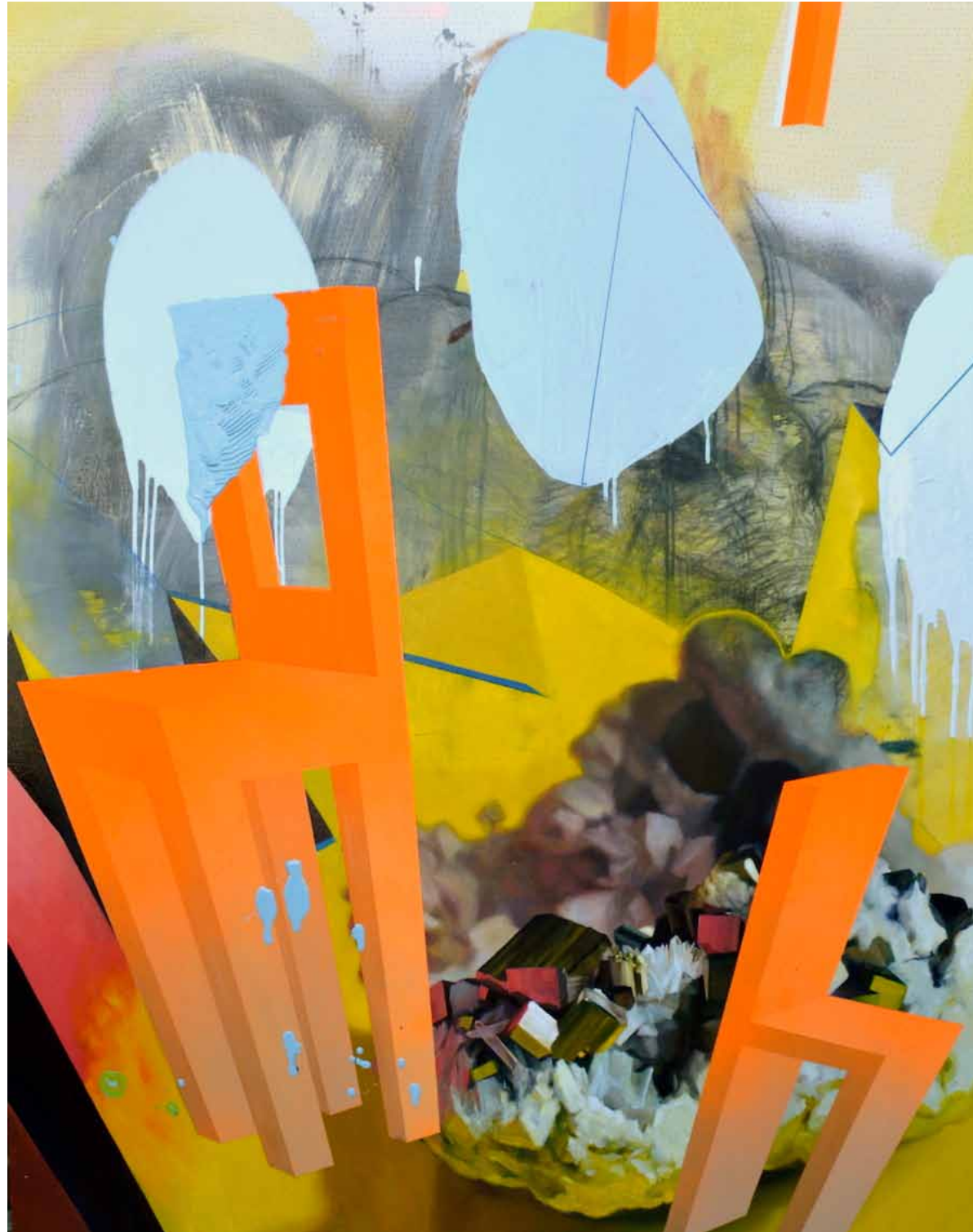
Clockwise from right: Italy, Iceland, Provence.

View more work by the photographer: daveburnsphoto.com
galleries.daveburnsphoto.com
facebook.com/daveburnsphoto
 Contact: info@daveburnsphoto.com



The abstractions in my paintings are based on images of growth patterns, formative conditions, mining processes, and industrial applications of mineral deposits. I love tracing the evolution of a mineral from its pre-primordial conception to the moment it is unearthed, ground down, and pressed into a useful, every-day item. The imagery that results from my research is always surprising, as it seems completely arbitrary, yet it is all indelibly connected to the story of that mineral specimen.

—Evan Boggress



Above: "FLATPACK," 2014, 62" x 48", Oil, acrylic and spray paint on canvas.

Right: "Reniform Reactor," 62" x 48", Oil, acrylic, and spray paint on canvas.

View more work by the artist: evanboggessart.com | Contact: evan@evanboggessart.com



Since my July 2015 article in *Fluent*, I completed a large cherry vessel (“Waves”) as well as a number of other smaller pieces. I began a new direction with two intricately detailed shell forms (#36, #37). This winter I plan to concentrate on more of these shell forms, while continuing to explore my mainstream endeavors.

—Bruce Fransen

Below: “Maple Pedestal,” Spalted Maple, 16”x11”x14-1/4”.
Right, clockwise: “Shell Form No. 36, Box Elder, 8”x5x4-1/2”;
“Elder Burst No. 6,” Box Elder, 15”x14”x1”;
“Waves,” Cherry, 37”x16”x8”;
“Shell Form No. 37,” American Holly, 6”x4”x4-1/2”.

View more work by the artist: brucefransencreations.com
Contact: contact@brucefransencreations.com



Artist and graphic designer Tom Taylor and poet Ed Zahniser collaborate on works of digital art and poetry. “Starry, Starry Night” comes from their sixth collaboration, still in progress, on the theme of Time. Tom’s initial artwork for their fifth collaboration

used bold geometric forms that seemed to demand the formalism of the sonnet—and eventually suggested the series title “Sonnet Anyone?” They hope time doesn’t run out before they finish this sixth series...

—Ed Zahniser

View more work by the artist: taylordesigninc.com | Contact: tom@taylordesigninc.com

Ed Zahniser’s books, including the forthcoming ***At the End of the Self-help Rope***, are available via fourseasonsbooks.com, 304-876-3486, in Shepherdstown, WV.

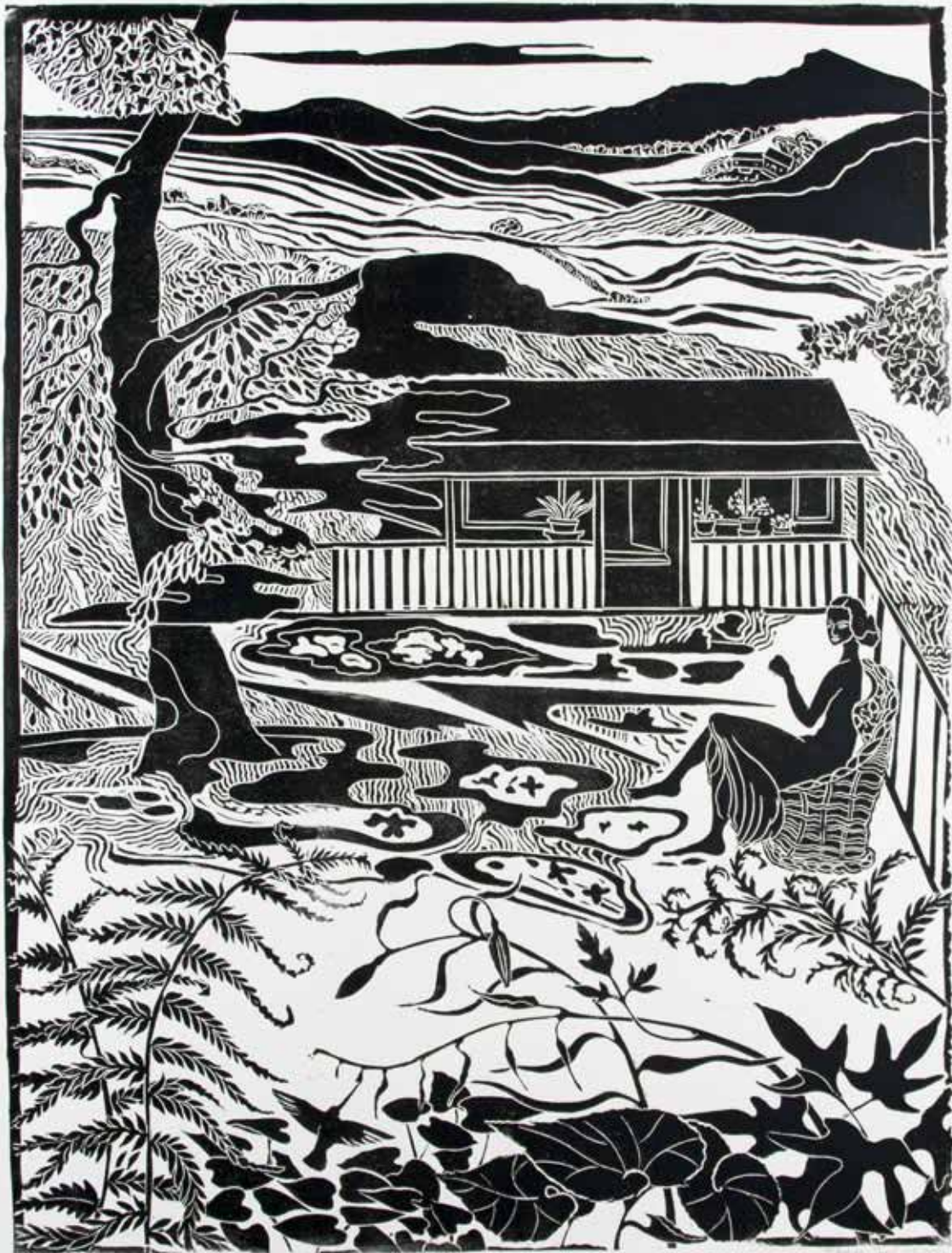


We were just closing in on the Theory
of Everything when the news flash from space
was that astrophysicists were leery
of knowing much at all. The new space race

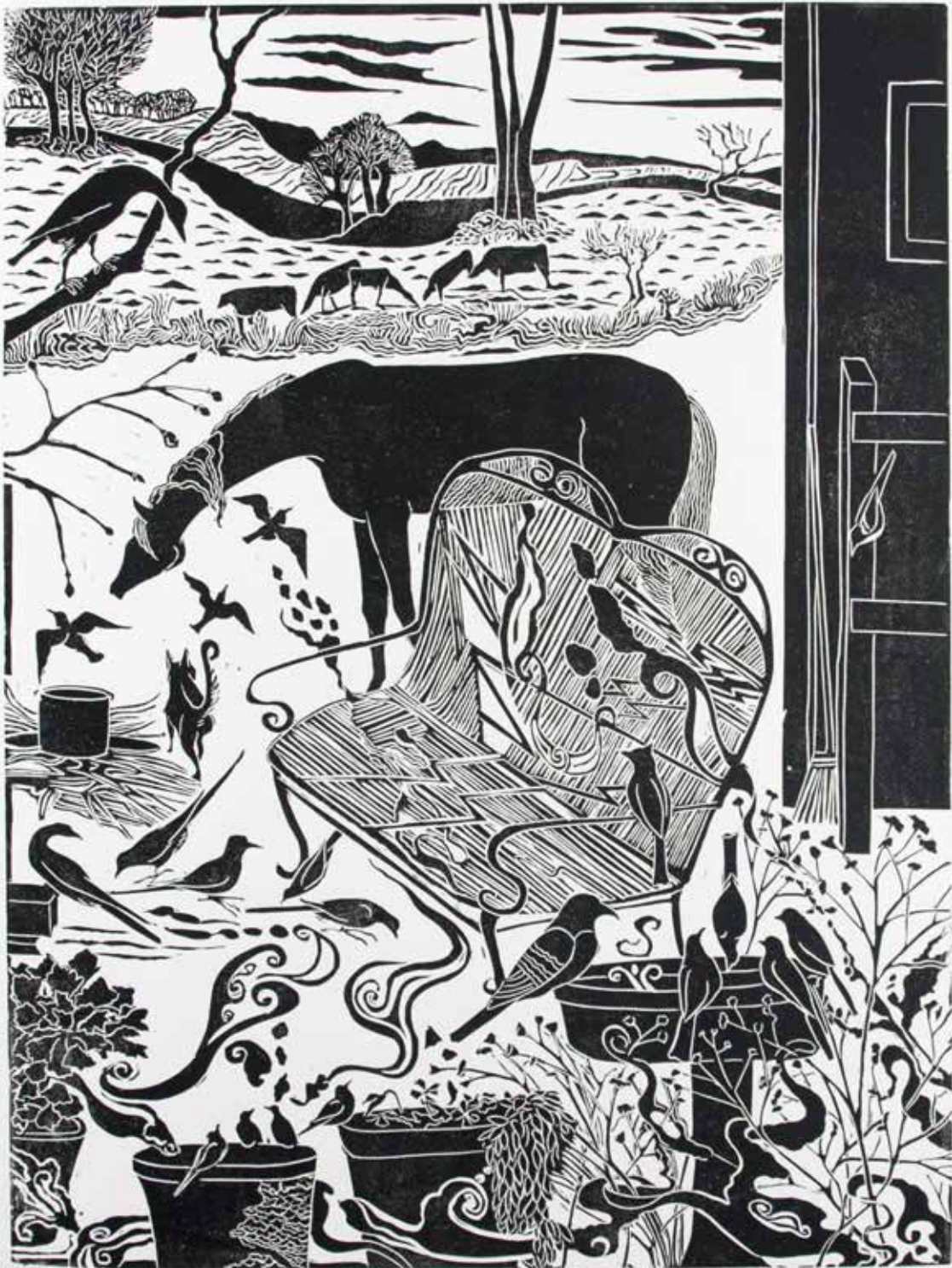
would now be to fathom the ninety-five
percent we hadn’t known we didn’t know.
This sounded like flip-flop food science jive:
which is better, butter or oleo?

But what do we know? Yonder starry sky
shines rife with twinkling lights of stars long-dead
whose deaths vast distance colludes to deny.
What can you do but scratch your baffled head

—if it’s not yet fear-stuck deep in the sand
where flightless birds pretend the upper hand?



“Garden Memory,” linoleum print.



“View from the Kitchen Window,” linoleum print. View more work by the artist: [TeMahoo.com](https://www.temahoa.com) | [Facebook](https://www.facebook.com/temahoa) and at [The Bridge Gallery](https://www.thebridgegallery.com).



Painting both representational landscapes in watercolor and abstracts in acrylics continues to keep me humble because either direction can present more questions than I could answer in two lifetimes.

I call it delightful confusion. I have about forty of my own paintings hanging in my house and upstairs studio. I like some of them more than others but, to tell you the truth, I like all of them. They tell me what I have learned in 50 years of painting. They also tell me how much more I have to learn.

Someone asked me recently why I had chosen to create paintings as the major focus of my life. Two reasons: First, I was a terrible student in my teens, a failure at most of the things I tried. If I had had more success with math or science I would probably have sought a career in one of those fields. Second, I liked making art, more than anything else I did. Since I began living my life creatively I can't think of a time when I was bored. Not one.

I believe that to live one's life creatively is one of the greatest gifts you can give to yourself. Making enough money gets dicey sometimes but there are lots of ways to make money. Over the years I have been an actor, a volleyball teacher, a graphologist, a junior high school art teacher, a college professor, a roofer, a dishwasher, a lifeguard, a newspaper cartoonist and a cryptographic technician. But I never stopped making art. I have sold my paintings for thousands of dollars and swapped them for manure for my vegetable garden. For me, the important thing is to continue creating them.

—Joe Mayer

"Top, from left: "Dowager Queen," "Neptune," "A Perfect Day," "Water Music," "Firebird."

Right: "Red House," watercolor.

View more work by the artist: www.joemayerart.com

Contact: joemayer31@gmail.com or 443-306-9432



Arterior Design



Inside the award-winning **Sycamore Pottery**, Kearneysville, WV. Courtesy of Pam and Ren Parziale, potters.

View **ArtVoiceWV** video by Jack Kelly:

view