

GALLERY COPY

# pink

January 6th - February 25th, 2023

Curated by Dana Donaty & Renee Phillips

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# pink

a multimedia group exhibition that  
brings together works by 20 artists exploring  
the cultural narrative of the color pink

January 6th - February 25th, 2023

Curated by Dana Donaty & Renee Phillips

Pink has always been a spectacular contradiction. Historically it is known for ushering in change, and few colors are as politically charged. At the beginning of the last century, pink was considered an appropriate color for boys, while blue was for girls. Pink's meaning continues to evolve, mirroring broader cultural changes in society. Throughout the exhibition, each artist explores the color pink through their individual lenses. Through a multimedia presentation, the artists work is in dialogue expanding pink's cultural narrative.







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"Can we talk about the elephant in the room?". Mixed media. 2022.

Photo by Alex Heria



## Statement

I create endearing visual allegories. My work is for those who have magic in their hearts, feel the awe of nature, have faith in humanity and defend the endangered.

"If you want children to be intelligent, read them fairy tales" --Einstein

I am a research-based artist focusing on diversity loss and human intrusion on the environment, particularly endangered species. I produce stylized, figurative work based on the psychology of the animated film genre and the neurobiology of wonderment. My work focuses on prototypicality and complexity reduction [in my character design]. These theories lead to the neurobiology of wonderment. I often employ the use of transitional objects and monochromatic color schemes in the work.

Wonder is the desire to know the unknown. It consists in "never taking anything for granted", even that which is known. Wonder helps us deal with reality and allows for new possibilities." My installations draw you into a "play" environment, evoke nostalgia while making space for open discourse related to the science of species and ecosystem health.

## Bio

Diane Arrieta was born in Clearfield, Pa and raised in Oil City, Pennsylvania. The town was the site of a Seneca Indian Village, that later became the epicenter for the petroleum industry. The significance of this rich history would have a major influence on her beliefs that eventually became the basis for her art practice.

Deeply influenced by her Native American and European Descent–Susquehanna Indian and immigrant farmers from Czechoslovakia, Arrieta's views of nature and her stewardship of land and the environment were formed from childhood. She holds a BFA in ceramic sculpture, and an MSc in Wildlife Health from the University of Edinburgh, Scotland. Her work focuses mainly on the effects humans have on population declines of endangered species. The work also champions women and children in society.

Her work has been shown widely throughout the United States as well as the United Kingdom. She has exhibited in several museums, such as the Cornell Museum, The NSU Art Museum Fort Lauderdale, The Boca Raton Museum and the Museum of Fine Art Tallahassee. She has had several solo exhibitions, including the Art & Cultural Center Hollywood and Palm Beach State College. Arrieta's awards include the coveted South Florida Cultural Consortium Fellowship Grant and the Hector Ubertain Award for the Visual Arts. She has served on several public art committees, ran a University exhibition program, and is the founding Director of the International Humanities Project Curatorial Lab. Her main art studio is located in Palm Beach, FL, with a summer studio in Yonkers, N.Y.





"Weirdo". Digital. 2022.

## Bio

As a quadriplegic artist, Cruise Bogle (born 1990) had an accident that caused injury to his spinal cord and left him wheelchair-bound. Despite the challenges, he remaining positive, holds onto his humor, and communicates this mindset through tropical-themed artwork painted with his mouth. He has started a couple of businesses over the years including CruiseBogleDesigns, a youtube channel called Paralyze This by Cruiseybabbbby Enterprises, and the latest being Curious Creatures Collective, an NFT Project selling digital art and raising awareness and funds for other SCI artists. Cruise currently is exploring acrylic paint and similar mediums as he builds his career as an artist.





Above: "Calling in Love". Framed photograph. 2022. Below: "Rose Quartz Weighted Blanket". Weaving with rose quartz crystals. 2022. Photo by Alex Heria

## Statement

My interdisciplinary work examines the bizarre paradoxes inherent in 'wellness' practices and hyper-capitalist spirituality. I work in assemblage and fiber, constructing maximalist ritual objects, masks, and wearables from allegedly mystical goods such as crystals, candles, or religious tchotchkes. Using film and photography, I document the activation of these objects to sardonically demonstrate their healing properties. In *Rose Quartz Weighted Blanket* I speak to the mythologies of rose quartz, specifically its alleged power to 'draw in' love, open the heart chakra, and spark romance. However, the passionate properties of the rose quartz must be wielded with caution; crystal spikes point outward to protect wearers of the blanket from advances from untoward lovers.

My work is informed by both surrealism and camp aesthetics that center performance, costume, and craft to destabilize and queer identity. Through this lens, I build strangely magical worlds—vulnerable and darkly humorous—wherein my subjects try to stay resilient in the face of stress. I immerse viewers in uncertain moments and ambiguous borderlands: liminal spaces that allow us to confront otherness and open up possibilities for unconventional methods of wellness.

## Bio

Melanie Brewster (b. Miami, Florida) lives and works in New York City where she is currently completing her MFA at the School of Visual Arts (SVA). She previously earned her PhD from the University of Florida in 2011 and is a licensed psychologist and professor. Brewster's interdisciplinary art and scholarship focuses on how marginalized communities cope with stress and stigma; she has published over 50 peer-reviewed articles and a book, *Atheists in America*, on these topics. Her 2D and 3D works addresses the peculiarities of spirituality under late-stage capitalism and creates faux 'wellness' practices via fiber, collage, and assemblage.





"Berry Basket", "Strawberry Shortcake", "Candied melon". Glazed stoneware. 2022.



"progress is complicated", "repeat", "lateral decision". Glazed Italian earthenware. 2022.

## Statement

Working toward creative innovation in a time of uncertainty invites spontaneity and play. As an echo of a Dadaist's loose intuition, my work seeks to live in an expressive state of chance defined by hopefulness and happenstance. Carefully controlled patterns are joyfully broken up with defects and multiple intentions are tangibly interspersed to form feistily quiet objects.

## Bio

Heather Couch is a ceramic artist in West Palm Beach and teaches as Assistant Professor of Art at Palm Beach Atlantic University. Her work has been exhibited nationally and internationally, recently in Rome, Italy through an international residency program. Heather received an MFA in Ceramics from Arizona State University in 2015. Her work can be found in both private and public collection including the Mesa Contemporary Arts Museum.





"Orifice Party". Oil on linen. 2022.



## Statement

My paintings and drawings are rooted in a long standing interest in art and design. Informed by a dedicated doodling practice, my works are composed of lines, energetic orbs, and recognizable symbols set within layered atmospheric grounds. Created within an intuitive flow, the various compositions are meant to mimic the rhythmic patterns and cycles of the human psyche. The emotive compulsion within my practice is a rebellion of the confines of female sexuality, unrealistic standards of beauty, thinness, and power and societal norms that generally exist to suppress radical self expression.

## Bio

Melissa DelPrete grew up on Long Island, NY and studied at Massachusetts College of Art and Design. Upon graduating with a BFA in 2009, she was awarded the excellence in painting distinction. In 2015 Melissa earned an M.S. in art education and began teaching freelance art courses while simultaneously deepening her art making practice. Melissa is currently living in Lake Worth Beach and in addition to maintaining her painting practice, is immersed in establishing mtn space, an art gallery dedicated to exhibiting her work as well as other contemporary artists.



"The Pink Room". Multi-media installation. 2022.

Photo by Alex Heria



## Statement

My work explores cringe-worthy cultural crosscurrents and the psychological impact of misogyny, ethnocentrism, and consumerism. Rooted in my childhood—a seemingly idyllic upper-middle-class suburban life dogeared with traditionally gendered activities and prescribed scholastics—my work satirically unpacks scrambled identity signals and developmental reckonings. Across media, I play with the tension between my Hispanic roots and dominant neoliberal White culture. Using feminist and critical theories as a backbone, I investigate the enmeshed space between identity, lore, and mass culture. In my current series of maximalist shrine-like playgrounds, I explore the complexities of identity and poke at culture's dark side through material metaphors.

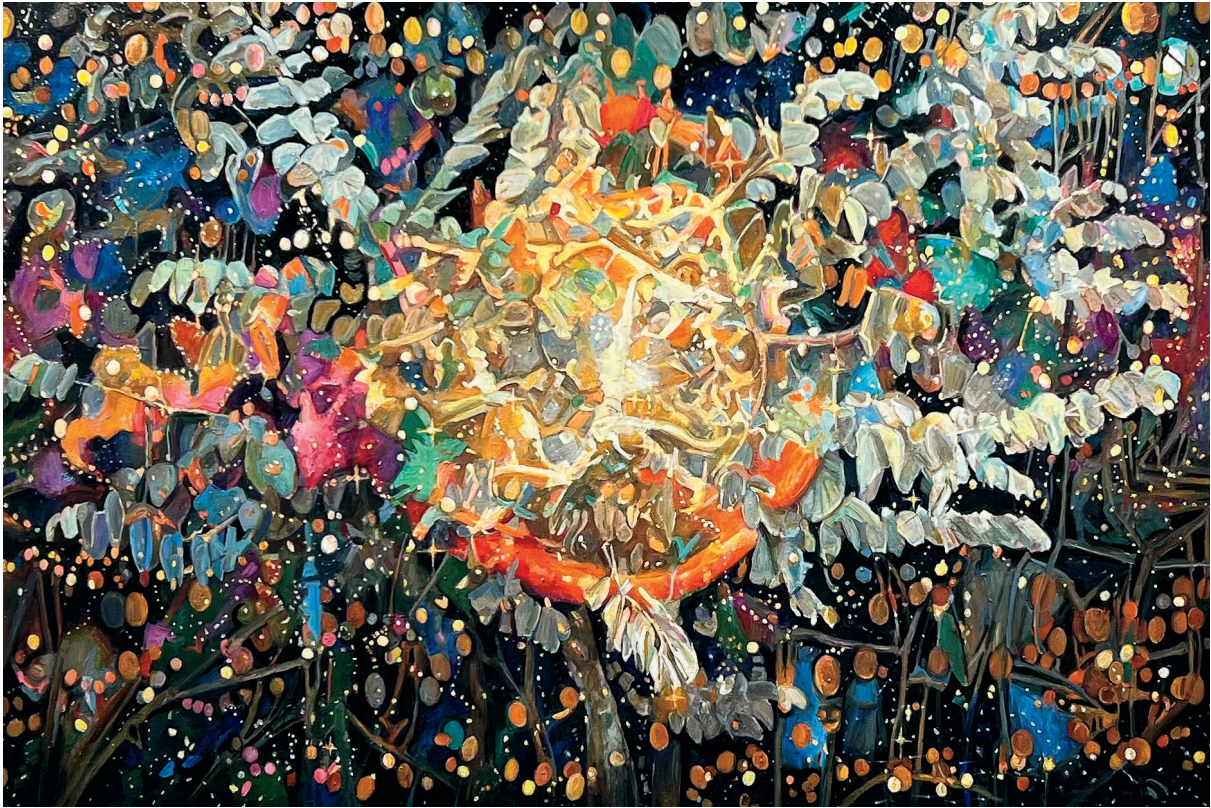
Like a deconstructed diorama on steroids, vibrant synthetic hair, books, toys, and rabbits are recurring feminist actants in a world where nothing is as it seems. Repurposed shag cushions, carpets, and textiles ground the work in a domestic space, while strong color stories expand and reinforce narratives. I enlist found objects hallowed by intimate and cultural associations to amplify the surreal and the slapstick elements of searching for one's identity. Similarly, in prior work, gigantic canvases depict larger-than-life human figures imposed on a playground of tiny fantastical creatures, speaking to the paradoxes of freedom and equality in an out-of-scale, absurd world.

## Bio

Dana Donaty, Colombian - American, (b. Columbus, Ohio) raised in New Jersey. She received a Bachelor of Fine Arts in Drawing from Moore College of Art & Design, Philadelphia, PA. After living in London, England, for twelve years, Dana relocated to South Florida. She is currently completing her MFA at School of Visual Arts (SVA) in New York. Donaty's work explores the complexities of identity through the lens of humor. She is currently working on a series of maximalist shrine-like playgrounds.

Selected solo shows: The Coral Springs Museum of Art, Coral Springs, FL, The Cornell Museum of Art, Delray, FL, Paul Fisher Gallery, Palm Beach, FL. Selected group shows; The Armory Art Center in Palm Beach, FL, SVA Gramercy Gallery, Manhattan, NYC, The Palm Beach Cultural Council, Lake Worth, FL, The Art Warehouse, Delray, FL, The Audrey Love Gallery Miami, FL, The Bakehouse Art Complex, Miami, FL, The Art & Culture Center, Hollywood, FL, The Coral Springs Museum of Art, Locust Projects in Miami, FL, The Galleries at Moore, Philadelphia, PA. Artist-in-Residence: Arts Warehouse, Delray, FL, Frozen Music, Jaipur, India, Kriti Gallery, Varanasi, India, Bakehouse Art Complex, Miami, FL, South Florida Ford, Miami, FL.





"We Came from Stars". Oil on canvas. 2022.



"The Night Swim, Pink Stars". Oil on canvas. 2022.



### Statement

It has always been about the light, whether silhouetted in a pool, splashed against a wall at dusk, in a someone's eyes.... or in the far reaches of the universe.

That has been my fascination/obsession from the beginning- To record and reflect this ethereal everything, so inherent to my vision.

### Bio

Admittedly, I'm an artist not a biographer, so I would say to anyone who might be interested in who I am, to look at my work for the best autobiography.



"Text Me When You Get Home", "Talk To You Later", "Okay". Cyanotype and embroidery. 2022.



**Bio**

Caitlin Frown is an illustrator and mixed media artist working in West Palm Beach, FL. She finds inspiration in the mundane working with paper mache, embroidery, collage, miniatures, and cyanotype to create illustrations, surface designs, and sculptural work. She shares her expertise with all ages in the classroom and through workshops.



"Fort Mishkan". Mixed media installation. 2022.

Photo by Alex Heria



## Statement

Mishkan is a Hebrew word for Tabernacle (tent) meaning dwelling, a place to rest, or to live in, the portable earthly dwelling place of Yahweh used by the Israelites. Throughout history, tents/forts have been used as military encampment, ritual structures, as well as transportable homes for nomadic tribes.

Kids make sense of the world through play. Building forts allows children to make and control an environment. Psychologists agree that children develop social skills, dexterity, and cognitive ability by creating these spaces. It is a temporary place to dwell. A secret place where they can be camouflaged in comfort, seclusion, and privacy where they have protection as well as power. It also provides an area for wonder and imagination.

As adults we build homes that will eventually deteriorate for the same reasons children build forts. ALL are temporary spaces we seek, but eventually have to leave. Not unlike how our bodies are temporary, yet, an earthly home in which the soul dwells. Some of the homeless population seek temporary places of shelter even if it is only a cardboard box. We all seek shelter from the harshness of the outside.

## Bio

TD Gillispie is a contemporary, multidisciplinary artist working in installation, oil painting, textile, and mixed media. The art is provocative, reflective, and metaphoric. Some recurring themes are war, home, and introspection. The work is centered on reflection of thoughts from the past merged with present circumstances.

TD is a 2016 winner of the South Florida Cultural Consortium. She lives and works in an historic home in West Palm Beach, Florida where she regularly communes with nature and family.



Left: "Parulida Tangled in the Beauty Leaf Tree", Right: "Rosea Silvia Imagining Abundance" . Mixed media on canvas. 2022.

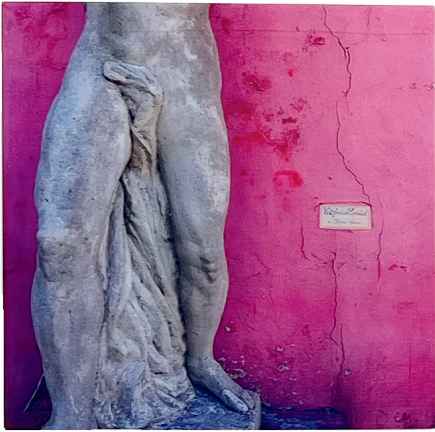


## Statement

My embroidered and beaded fiber and mixed media sculptures and canvases merge together the natural world and my own inner life. They suggest not only what can be seen, but what cannot: the earliest alterations of time, the first suggestions of disintegration. My elements cluster, tangle, hybridize and multiply, adapting to the environments they are placed into. They weigh the value of too-muchnesses, of the unavoidable plethora of tiny things bursting into view, of what it feels like to become aware of the multitude of lifeforms that live amongst us, within us, and despite us.

## Bio

Amy Gross was born on Long Island, New York, and received her BFA from the Cooper union in New York City. After a residency at the Skowhegan School of Painting and Sculpture, she started a graphic design company and worked for over twenty years as a surface designer, specializing in textiles and children's products. In 2000 she moved to Florida, and fascinated by the intricate and accelerated natural growth there, began making hand beaded jewelry. Her work expanded to embroidered canvases and then sculpture that merged observed natural elements with invented life forms. Gross has been a recipient of a South Florida Cultural Consortium Grant and a Palm Beach County Artist Innovation Grant, and was the Finalist for the Southern Prize. She has created an installation for Culture Lab and recently had work exhibited in the exhibition *La Vie Enchêvêtrée* in Paris, France. Selected exhibits include the Craft and Folk Art Museum of Los Angeles, The Minnesota Museum of Art, the Racine Art Museum, the Mesa Contemporary Art Museum, the Boca Raton Museum of Art, and art fairs Wynwood and SOFA Chicago. She has created nine shadow boxes as part of the Art In Embassies Program for the American Embassy in Papua New Guinea. Her artwork was featured in an article in the Spring 2016 issue of *Fiber Art Now* and was the issue's cover artist, and in the 2021 Women's Issue of *Create Magazine*, and online magazines *Colossal* and *Treehugger*. Her sculptures are part of two Schiffer Press books, *Artistry in Fiber, Sculpture*, and *Dimensional Cloth*, and an upcoming book featuring artists inspired by birds. She is represented by Momentum Gallery in Asheville, North Carolina. She lives and works in Delray Beach.



"Pink SAVES! 1 - 3". Photograph. 2022.



## Statement

My travels have been dictating series and bodies of work based on my experiences there and whatever I happen to obsess on. On a recent trip to Buenos Aires, Argentina, I realized the beauty and grandeur of the city kinda bored me. I found myself fascinated by this “moment” I kept finding next to doorways, of apartments, businesses, etc. The electric meter boxes for any particular establishment sits right next to the doorway. They sat there embedded in decades of paint overs, with garish colors and crumbling cement and stucco. Out of context and up-close, the images I was making of them literally turned into color field paintings, full on abstractions of a very not abstract set of things. Therein lies the beauty of photography for me. As a document, the photograph “should” be recording and communicating a slice of reality. And then, it does something magical. Reality becomes abstraction. Taking even THAT a step further, in post-production, the software I used was displaying these pieces in 3’s, forming these amazing triptychs FOR me! I do, as many photographers I know, mourn the passing of the analog age, the very long process-oriented approach to photographer with film, but technology continues to surprise and delight me. Pink SAVES!



"Pink Precog", "Formation of Perception Pink", "Pink Light Tower". Plastic, acrylic, neon LED. 2022-23.

Photo by Alex Heria



## Bio

Ezra Hubbard, a sculptor and interdisciplinary artist based in Palm Beach, FL and Ashland, Virginia, is known for his luminous multilayered sculptures (utilizing 3D printers) and his provocative and often humorous videos. Tim B. Wride, Curator of Photography at The Norton Museum, recently wrote, "Ezra has a keen sensitivity and hard-won ability to interweave the weight of sculpture, the luminosity of painting, and emotion of light. Rarely has gravity appeared so ethereal." Hubbard has worked in the visual arts for more than 25 years. He had a previous career in the film industry as an editor where he worked for major film studios and numerous independents. He earned an MFA in Art Practice from the School of Visual Arts in June 2019.

Ezra Hubbard's recent work investigates the relationship between an object and our mind's influence on what it perceives. In an era when accepted knowledge is being questioned and re-evaluated, Hubbard asks us to consider our process of perception because seeing is no longer believing.

Fascinated by the transmission and reflection of light, Hubbard "seeks to create memories and events rather than just an interesting thing to observe." Hubbard, who has a lifelong connection with the photography of Walker Evans, drew inspiration from Evans' notion that "It's easy to photograph light reflecting from a surface, the truly hard part is capturing the light in the air." The celebrated artist of the Light and Space movement, Larry Bell described Hubbard's recent work, "as portraits of another species of being. Who are these creatures you have created, Dr. Frankenstein?" Hubbard says his work is about movement towards transcendence and states that the work "is sparked by deep reflections on people, dreams, time, and the subconscious."



"Perpetual motion". Acrylic and oil on canvas. 2022.

Photo by Alex Heria



## Statement

My subject matter is my emotions, thoughts, and dreams, and I paint because I must; they have to get out. For each painting, I specifically choose shapes and colors that reflect how I feel when the thought or dream comes to me. Sometimes, I wonder what God looks like.

Do I exist on other planets and what would they look like? I choose to communicate these things in an abstract manner to the viewer because they are private.

I paint on large canvases because I have so much to say. Some of my paintings are created in groups of three, yet each one is strong enough to stand on its own.

When I'm painting I use brushes, my bare hands, and other tools. That is the most compelling way to communicate with the viewer. I paint because it's my destiny.

## Bio

Etheard is an innovative, creative, self-taught artist. His work has been described as daring, brilliant, unapologetic, and original. He is known for his amazing and unparalleled way of storytelling through large-scale paintings and photography, drawings, collages, and other mediums. He holds an A.A. in photography from Suny Suffolk Community College, a B.A. in photography and Media Arts from Suny Empire State College, and an MEd in Business Education From Hofstra University. Over the years, his work has been shown at numerous group gallery art exhibitions in Brooklyn, and Long Island. Etheard recently moved from Long Island, New York to Jupiter, Florida.



"Spinelli", "Sukii". Yarn and paint on plastic canvas. 2022.



## Statement

As a multimedia Afro-Caribbean FEMALE figurative artist, I explore constructed identities and narrate stories of people of color within this country. My current body of work is centered around yarn and thread. I create larger-than-life sized portraits with yarn on plastic canvas which was initially meant to be walked on (like a rug), as a direct representation of what our country does to people of color. In my portfolio, you will see these large, scaled portraits elevated on the white gallery walls - not to be walked on but to show strength, courage, and beauty. To be seen in a place where we feel invisible. Below the figures you will see large scale paintings - silhouettes of the person being portrayed in yarn. This shape created with dots - like pointillism - should remind people of grids that divide us and at the same time point to the violence that is placed on our bodies. These painting are to be walked on. The audience feels a little weird walking on the artwork, but they don't question their actions or non- actions when it comes to how POCs are being treated in this country. I love this kind of dialogue.

I am an artist who is eager to be challenged materialistically and metaphorically when representing marginalized individuals that inspire me. My work is created out of the necessity to learn something new about my culture. I am interested in developing a nostalgic dialogue between the artwork and the viewer. I make work to be included in the history of visual arts.

## Bio

Kandy G Lopez was born in Bayonne, New Jersey and currently lives in Fort Lauderdale, Florida. She received her BFA and BS from the University of South Florida concentrating in Painting and in Marketing and Management. She received her MFA with a concentration in Painting from Florida Atlantic University in 2014. As a multi-media Afro Caribbean American portrait artist, Lopez explores identity through marginalized individuals who represent her community. She is currently working on large scaled portrait created out of yarn and thread.

Selected Solo exhibitions include, Phenomenal Woman, 2023, Miramar Cultural Center, Miramar, FL., Audacity, 2023, Coral Spring Museum of Art, (in)visible: Code- Switching, 2022, Girls Club Warehouse, Fort Lauderdale, FL., (in)visibility: Yup-Pity, 2022, Frank C Ortis Gallery (Third Space), Pembroke Pines, FL., Selected group exhibitions include, Pink, 2023, Armory Art Center, Delray Beach, FL., Fiber Art Now: Fiber/Rope/String, 2022, New Bedford Art Museum, New Bedford, MA., The Thread that Connect Us, 2022, Studio 18, Pembroke Pines, FL. Lopez received the Project Row House Grant, Ucross Residency in 2022, Hambidge Residency, the Broward County Cultural Division Artist Grant and the Stay Home Gallery & Artist Residency in 2021. Her works is in the Francie Bishop Good private collection.



"Suohwt". Salvaged fabric and museum mat board inlay with graphite. 2020.



## Statement

I am always awestruck by what I experience when I look at the sky or visit wild spaces, and even not-so-wild spaces – and I try to cultivate some of those sensations with my art. I think about scale and perspective, and I love unexpected relationships. Like how the wind carries ancient, phosphorus-rich Saharan dust across the ocean to South America where it fertilizes the Amazon basin and affects the storms we experience here in Florida. I think about the idea that at very small scales, all matter – whether it's dust, tissue, shell, air or water – is made up of vibrating bits of energy. And as I come to the realization that everything is likely made up of the same stuff, I have the distinct impression that everything must be connected with everything else. Not just at the human scale, but at all scales.

To me, reality seems to be a series of incomprehensible interconnections and interdependencies, some observable, but many that will likely remain — must remain — mysterious. And in the end, I'm curious about how I navigate the present. So I choose to be amazed and filled with wonder, because as my lived experience becomes worthy of careful attention, it makes me want to be more mindful of all my interactions, and to be a more thoughtful caretaker of the Earth.

## Bio

Michelle A M Miller transforms inspiration from the natural world, chemistry, philosophy, physics, and ancient wisdom into monochromatic meditations that skirt ideas of entanglement and interconnectedness but hint at something more. Her creative work spans drawing, bookmaking, sculpture, painting, printmaking, installation and public art. Miller's complex imagery is simultaneously cosmic and quantum, ancient and futuristic.

She has been awarded residencies at Women's Studio Workshop, Rosendale, NY (forthcoming), Atlantic Center for the Arts, New Smyrna Beach, and IS Projects, Ft. Lauderdale and is the recipient of a grant from the Puffin Foundation. Her work has been presented at NADA Miami and E/AB, New York and she has recently participated in group exhibitions at the Coral Springs Museum of Art and the Art and Culture Center/Hollywood. Her work is held in collections at the University of Miami and the Jaffe Center for Book Arts in addition to private collections throughout the US. Miller received her BFA in Studio Art from Florida Atlantic University, Boca Raton, and her BA in Art History from Georgetown University, Washington, D.C. She lives and works in West Palm Beach, Florida where she is currently focused on a series of sculptural drawings that incorporate crushed oyster shells.



"Apart at the Seams". Site-specific fabric installation. 2023.

Photo by Alex Heria



## Bio

Amanda Perna is a mom, wife, sought-after creative, fashion expert, and entrepreneur with a mission to spread sunshine wherever she goes and remind everyone that life is too short not to follow your dreams. After graduating from University of Alabama, she honed her craft designing for Oscar de la Renta and Calvin Klein in New York. It wasn't until after working for these major names that she found herself a bigger passion and left corporate fashion to launch her own brands, The House of Perna and Neon Bohemians, both of which have been sold internationally to retailers including Bloomingdale's, Nordstrom, and more.

Since appearing on two seasons of Project Runway, Amanda has had unwavering dedication to her work which has gained her international notoriety. She's exhibited pieces in numerous solo and group showcases and found herself an Art Basel featured artist on four separate occasions. She co-hosts a weekly morning show, is a popular content creator, designed a whimsical card collection for Hallmark Signature, partnered with major companies like Anthropologie, Neiman Marcus, BHLDN, FabFitFun, Hearst Publications, Pinterest, Good Housekeeping, and Woman's Day to name a few. She currently serves on the boards of the Greater Delray Beach Chamber of Commerce and the Achievement Centers for Children and Families as philanthropy and community involvement is also another passion of hers.

In 2019, Amanda became a best-selling author with "F is for Fashion", an illustrated book of fashion ABCs for children. Two years later, she opened a boutique called A Little Wyld with her co-founder, Skye Dyer.



"Drip: Pink". Latex, spray paint, polymers. 2023.

Photo by Alex Heria



## Statement

As a process-based artist inspired by Earth's surface, I explore the layering of color, and manipulation of paint, to achieve sculptural-like results that droop, ripple, crack and pool off of the surface. Using color as the raw material, I navigate the line between painting and sculpture.

Most recently, I have been exploring color as a communicator of energy and stored personal information. Specific environments or interactions with the natural world ignite color visions, and inform my physical expression of pouring and spraying layers of paint. I use my entire body to pour thick layers of latex paint or spray thin, colorful veils of spray paint. I harness the elements of wind, water, heat and gravity to manipulate the paint and achieve sculptural like results while the layers dry over a series of days or weeks.

What results is a metamorphosis of paint; sensuous compositions filled with mountainous ranges and geographical forms often harnessed by calm pools of softly rippled valleys reminiscent of earth's surface.

## Bio

The daughter of a scientist and a lover of nature, Renee grew up between the South Florida beaches and the Colorado mountains and, at a young age, learned through hands on exploration of her environment. She received her BA in Fine Art from the University of Miami, FL, and continued her art education at the University of Paris, France, and the School of Visual Arts in NYC.

Recent shows internationally include the DeJi Museum, China and Kunstwerk Gallerie Berlin, Germany; national shows include the Coral Springs Art Museum, Soho House West Hollywood, CA, Aqua Art Miami, Pen & Brush NYC, and Muriel Guepin Gallery NYC. Phillips is currently an Artist in Residence at the Arts Warehouse in Delray Beach, FL.



"Hot Garbage". Chine-colle on hanson edition paper. 2022.



## Statement

Black is Kenneth's primary favorite to ignite one's imagination, the choice to use color brings specific associations and acute narrative. To quote Louise Nevelson, "[Black] wasn't a negation of color. It was an acceptance. Because black encompasses all colors." Taking this into account, here, the color pink is self-conscious at the same time boisterous, while also a rejection of its numerous counterparts- a statement.

## Bio

Kenneth is a designer and fine artist specializing in printmaking, mixed media and painting. His practice is focused on figuration, most recently exploring the mark or motif as matrices. In an effort to separate himself from putting too high a value on an image created within familiar means, Kenneth is currently trying to subvert the typical process of drawing or painting by treating the mark as his own visual currency. This currency is used within a quixotic conceptual process. Marks are replicated, editioned or otherwise printed into sets. Typically used in collage and applied by chine-collé, these sets are manipulated to create finished works that touch on consumerism, craft, and self-editing.

Kenneth welcomes the use of imperfection within his artistic process, waste generated from his visual work and unpopular materials. Motivations for his work include developments within the fashion industry, eastern philosophies on design and aesthetics, cynicism, and the integration of design and craft within a fine art context. Kenneth's previous bodies of work include a long practice of re-interpreting fashion photography into drawings as well as 3-4 point perspective drawings depicting protagonists in unreal and superhuman scenarios.



"Our Father 2-5". Oil on paper. "1001 Heads". Ceramic. 2022.

Photo by Alex Heria



## Statement

I have always been an intuitive painter. My inspiration comes from nature and its' relationship to the human heart. I paint what I see accompanied by the music of what I feel.

Over the years, I have brought artists together to share their voices in multiple exhibitions. I always loved the visual communication between the artists' work in each encounter.

For me, the process of creating the work itself, in ceramics or painting, keeps me striving to explore and achieve a balance and clear vision of my connection to the medium and the world as I experience it.

## Dianne Arrieta

"Can we talk about the elephant in the room?". Mixed media. Dimensions Vary. 2022. \$12,000.

## Cruise Bogle

"Weirdo". Digital. 24" x 24". 2022. \$2,900.

## Melanie Brewster

"Rose Quartz Weighted Blanket". Weaving with rose quartz crystals. 30" x 55". 2022. \$3,000.

"Calling in Love". Framed photograph. 20" x 20". 2022. \$500.

## Heather Couch

"progress is complicated". Glazed Italian earthenware. 8" x 8.25" x 16". 2022. NFS.

"repeat". Glazed Italian earthenware. 4" x 3.75" x 8.5". 2022. \$1,100.

"lateral decision". Glazed Italian earthenware. 4.5" x 4" x 13". 2022. \$1,500.

"Berry Basket". Glazed stoneware. 5" x 5" x 7.5". 2022. \$800.

"Strawberry Shortcake". Glazed stoneware. 4.5" x 5" x 7". 2022. \$1,000.

"Candied Melon". Glazed stoneware. 5.5" x 4" x 9.25". 2022. \$800.

## Melissa DelPrete

"Orifice Party". Oil on linen. 60" x 40". 2022. \$4,800.

## Dana Donaty

"The Pink Room". Multi-media installation. 10' x 10' x 12'. 2022. NFS.

"Pink Cart (in Pink Room)". Multi-media sculpture. 42" x 40" x 84". 2022. \$10,500.

"Captain Money Pants". Multi-media sculpture. 58" x 38" x 64". 2017. \$7,500.

"Chair". Painted chair. 24" x 30" x 33". 2017. \$3,500.

"This Little Piggy". Mixed Media sculpture. 12" x 12" x 6". 2022. \$1,200.

## Kim Fay

"The Night Swim, Pink Stars". Oil on canvas. 55" x 69". 2022. \$5,027.

"We Came from Stars". Oil on canvas. 50" x 72". 2022. \$5,027.

## Caitlin Frown

"Opossums Love to Gossip". Miniature and papier-mâché vignette. 20" x 13" x 17.5". 2022. \$350.

"Call Me". Photograph. 12" x 18". 2022. \$150.

"Melting". Photograph. 12" x 18". 2022. \$150.

"The Ladies Room". Miniature vignette. 6" x 5" x 6". 2022. \$150.

"Talk To You Later". Cyanotype and embroidery. 9" x 12". 2022. \$250.

"Okay". Cyanotype and embroidery. 9" x 12". 2022. \$250.

"Text Me When You Get Home". Cyanotype and embroidery. 9" x 12". 2022. \$250.



TD Gillispie

"Fort Mishkan". Mixed media installation. 80' x 88' x 92'. 2022. NFS.

Amy Gross

"Parulida Tangled in the Beauty Leaf Tree". Mixed media on canvas. 17" x 17" x 2.5". 2022. NFS.

"Rosea Silvia Imagining Abundance". Mixed media on canvas. 9" x 9" x 1.25". 2022. \$850.

Alex Heria

"Pink SAVES! 1 - 3". Photograph. 20" x 20". 2022. \$500 each.

Ezra Hubbard

"Pink Light Tower". Plastic, acrylic, LED neon light. 9" x 9" x 72". 2023. \$7,500.

"Form of Perception Pink". Plastic. 10.5" x 8" x 36". 2022. \$6,500.

"Pink Precog". Plastic, acrylic. 19" x 14" x 47". 2023. \$5,500.

"Precog Pink and Blue". Plastic, acrylic. 13.5" x 6.25" x 17". 2023. \$5,500.

"Pink Chain". Metal, acrylic. Dimensions vary. 2022. \$4,500.

"Cupcakes". Plastic. 1" x 1" x 1". 2023. Free (take one).

"Precog Green Orange". Plastic, acrylic. 11.5" x 10" x 13". 2023. \$5,500.

"Precog Orange Walk". Plastic, acrylic. 7.5" x 4" x 24.5". 2023. \$4,500.

Etheard Joseph

"Perpetual motion". Acrylic and oil on canvas. 144" x 84". 2022. \$48,999.

Kandy Lopez

"Spinelli". Yarn and paint on plastic canvas. 8' x 5'. 2022. Sold.

"Sukii". Yarn and paint on plastic canvas. 8' x 5'. 2022. \$20,000.

"Emmanuel". Thread and spray paint on plastic canvas. 10.5" x 13.5". 2022. Sold.

Michelle AM Miller

"Suohwt". Salvaged fabric and museum mat board inlay with graphite. 11" x 10". 2020. \$500.

Amanda Perna

"Apart at the Seams". Site-specific fabric installation. Dimensions vary. 2023. \$5,000.

Renee Phillips

"Drip: Pink". Latex, spray paint, polymers. 72" x 47" x 83". 2023. \$18,000.

"Drip Study IV: Pink". Latex, spray paint, polymer, polyurethane. 8" x 12". 2023. \$800.

"Mindscape". Latex and spray paint on canvas. 40" x 50". 2022. \$5,500.

"Mindscape 4:44am, NFT". Animated video painting. 2674x2160p. 2022. \$0.3 WTH

Kenneth Schofield

"Hot Garbage". Chine-colle on hanson edition paper. 30" x 22". 2022. \$1,250.

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Maxine Spector

"Our Father 1". Oil on paper. 95" x 52". 2022. \$5,200.

"Our Father 2-5". Oil on paper. 42" x 52" each. 2022. \$4,200 each.

"1001 Heads". Ceramic. Dimensions vary. Yellow dot - \$150, Green dot - \$220, Blue dot - \$300.

"Untitled 1 - 3". Collage print. 12" x 12" each. 2022. \$100 each.