



35th Annual
**All Florida
Juried Art Show**
Featuring All Florida Artists in All Media

January 9 - February 28, 2026

Court House Cultural Center
80 SE Ocean Blvd., Stuart, FL

Congratulations Award Winners!



1st Place

“Youlia Again” by Richard Kaminskas

2nd Place

“Dreamer’s Realm” by Galal Ramadan

3rd Place

“A Warm Spring Rain” by Jack Hill



Honorable Mentions

“Self Love” by Todd K. Fox

“Community” by Susan Martin

“Orbits / Spheres No. 4 Interlude” by Sudie Rakusin

“Controlled Burn” by Jennifer Sky

Ilene Adams

Jupiter, FL

ileneadams.com

"My work uses vibrant colors to convey emotion, tell stories, and inspire change. I aim to create a shared appreciation for the beauty in the world, connecting people through visual expression."

In my artistic journey, abstract expression takes center stage. Through bold color, layered texture, and intuitive form, I create immersive works that blur the line between reality and imagination. My large-scale abstract pieces pulse with playful energy and unbounded emotion—visual symphonies where color becomes language and spontaneity invites connection.

Though rooted in photography and mixed media, my practice transcends traditional boundaries. Vivid hues and exaggerated tones reframe everyday scenes into abstract revelations, inviting the viewer to reconsider the ordinary as something extraordinary. By manipulating color and light, I transform photographic moments into luminous, dreamlike visions.

My mixed-media work echoes these explorations, using materials, marks, and memories to construct tactile narratives. Layers of texture evoke a sense of nostalgia and impermanence, suggesting that reality itself is a collage of fleeting impressions.

At the core of it all is a devotion to abstraction—an ever-evolving visual language through which I explore the beauty, mystery, and emotional depth of the world around us."



Caribbean Nights
Mixed Media
36x48x1.5
\$5200

Glen Allen

Stuart, FL

landandseaimages.com

My photography is a way of sharing this wonderful world we live in with people that ay not have the opportunity to explore on their own. I primarily concentrate on Florida and in particular try to show a different side of our great state. Most of my images are as close to how I saw them through the camera. Composition is the most important element of an image. Vivid colors are wonderful to capture but Black and White can be just as powerful as long as the composition holds your attention.

Rocket Launch
Photography
30x45x2
\$1800



Josie Capozzi

Vero Beach, FL

Light and color delight my senses. My preferred medium is oil as it allows me to have my paintings “emerge.” Often there is a real shift from my original contemplation to the finished work. To capture a feeling or mood is important to me and it isn’t always apparent until I’ve spent time up to my elbows in paint.



Point Pleasant Beach ~ Buoys

Oil

25.5x25.5x2.5

\$750

Suzanne Carlson

Palm Beach Gardens, FL

artvangostudio.com

My series of life-size 3D dog portraits explores the quiet power of companionship and presence of pets through a tactile, shaped medium. Each piece is cut by hand from birch wood and painted on both sides with acrylic paint.

Painting both sides of the piece invites viewers to move around the work, to see the dog not as a 2D image but as a presence occupying space and making eye contact.

In these portraits I seek to give form to the love and loyalty of a dog simply being there.

Adopt Me
Acrylic and wood
48x20x4
\$1500



Daria Cheatham

Christmas, FL

dashacheatham.com

I am a watercolor artist whose work is inspired by the elegance and fragility of the natural world. Florals and landscapes are central to my practice, offering endless opportunities to explore light, movement, and emotion. Watercolor's transparency and fluidity allow me to capture fleeting impressions with both precision and spontaneity, creating paintings that feel alive and timeless.



Educated in fine art in Russia, I bring a foundation of classical training into a contemporary practice. My process balances careful observation with the unpredictability of watercolor, resulting in works that reflect both discipline and freedom.

My recent large-scale painting "Infinite Tenderness" embodies these values: an exploration of nature's quiet strength and delicate beauty, expressed through layered washes and nuanced details. Through my art, I aim to create spaces of calm and reflection, inviting viewers to pause, reconnect with nature, and discover beauty in simplicity.

Golden Silence
Watercolor and tempera
22x15
\$700

Karen Christopher

Palm Beach Gardens, FL

I am a Florida-based photographer and painter. My work captures the spirit of humanity, wildlife and the underwater world. With more than three decades of experience behind the lens and the easel, I believe that every subject—whether it be people at play, a fascinating wildlife subject or a coral reef teeming with life—deserves to be portrayed with authenticity and energy.

I combine meticulous technical skill with an empathetic understanding of my subjects. By merging my aptitude in painting with my passion for photography, I strive to continuously push creative boundaries inviting viewers to experience the beauty of life from fresh perspectives.



Joy
Oil
25x18x1
NFS

Ariel Collins

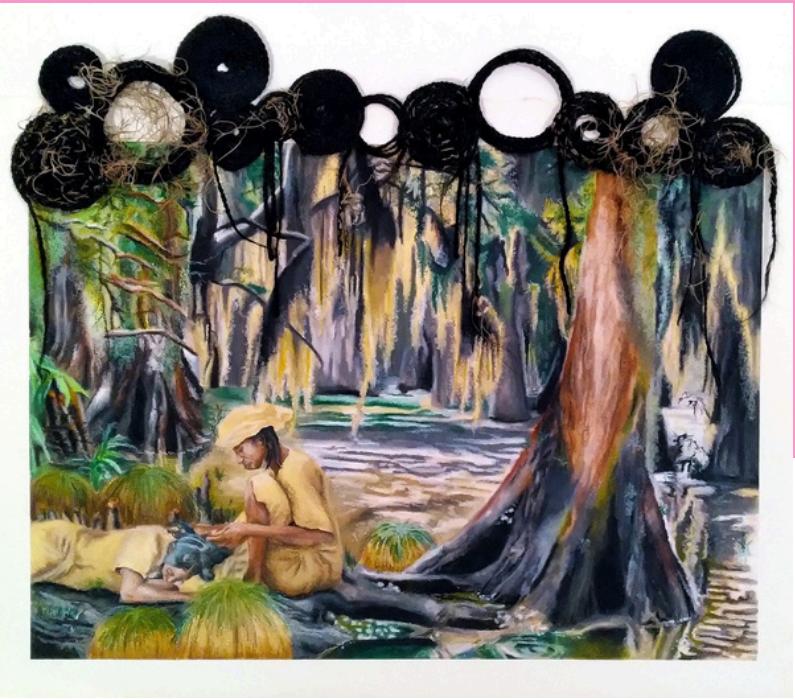
Miami, FL

Artloner.com

The work explores themes of identity, memory, and cultural narratives through painting, drawing, and sculpture. Inspired by personal and collective histories, the process combines research and lived experience to reveal how race, heritage, and community shape contemporary life. Each piece becomes a dialogue between the intimate and the political, weaving together portraiture and symbolism to tell stories that words alone cannot capture.

The practice is about creating spaces for empathy and reflection. By highlighting overlooked histories and lived experiences, the work invites viewers to consider their own connections to heritage, inequity, and resilience. Art is both testimony and resistance, serving as a place for healing, questioning, and imagining new futures.

Saged Circumvention
Mixed Media
30x25
NFS



Stephanie Cunningham

Fort Lauderdale, FL

stephaniecunningham.com

This work is grounded in a lifetime of experience, uncomfortable silence, and suppression. Thirty-seven incidents of male harassment or aggression in my life are presented in a matter-of-fact accounting ledger. The accounting of incidents was limited by the number of pages in this found book. Each divider page accumulates the weight of another hammered lead shot. The text is lasercut in the paper to allow glints of the hammered lead shot to show through. The total weight is 5 pounds reflecting the accumulated weight women carry as a result of these experiences.



Accumulation
ledger, paper, graphite
8.25x11.25x2.25
NFS

This book plainly presents a number of unwelcome encounters in my life –much of it never shared elsewhere. These experiences are typical for many women. Through this textual accounting, I hope to communicate the accumulated weight of these experiences by literally adding weight to each event.

Micheal Davis

Stuart, FL

michealdavis-artist.com

I have been fascinated with art for most of my life.

I grew up on a ranch in western Colorado, so my only exposure to the art world was limited to art class in High School and books from the library.

In 1970 I was awarded a military scholarship to the University of Colorado, in Boulder, in

Engineering. In 1972 I was allowed to switch my major from Engineering to Fine Art. Finally, I felt

at peace with the world. I took classes in charcoal, graphite, acrylics, oils and art history. I found abstract and modern art interesting, but my true love was realism. I was drawing the

human figure in charcoal and graphite. I was painting landscapes

and still-lifes in acrylic and some in oil. I was selling some pieces and commissioned a few. Then in 1973, I lost my scholarship due to an illness and my art endeavors basically ceased. It was back to the ranch.

Jump to 2009.

A friend of mine was a watercolorist and because of her, the old art flames were reignited. At this point in my life, I was the chief estimator for a national general contractor, but I bought paper, watercolors and a how-to book for watercolor technics and became a self-taught watercolorist.



Coral the Flamingo

Oil

30x24x1.5

\$4000

Watercolor was a whole new world. It can be transparent or solid. You can paint wet on wet or wet on dry. I found that realistic floral work was my forte. You can look at the petals and see their delicacy with layers and layers of glazing and washes. How the light plays on the transparency and the veining. Sometimes I take off as much paint as I put on, working toward that perfect blend of light and dark. I'll work hours, even days on just a small section until I can get the affect I'm looking for.

Watercolor opened a new doorway into art for me. In 2021 I was certified as a Master Signature Member in the Western Colorado Watercolor Society, and I have been a finalist in the International Artist Magazine twice. But it also inspired me to start my career over in charcoal, acrylic and oil work. The techniques I learned with watercolor have been a great influence on my other mediums.

I want there to be a little bit of the wish I was there or wish I could touch it in my work. I've even been called a romantic realist. During my watercolor phase I was pigeon-holed as a floral painter, even though I also painted still-life, sea-life and figure paintings. Now, I pursue whatever visual dream I can come up with. Every drawing or painting is a new adventure, and I endeavor to keep pushing my limits. I love the old masters and Steve Hanks was an idol.

Katie Deits

North Palm Beach, FL

Whether painting a beloved grandchild, a friend's cat, or endangered fish, I strive to reveal more than likeness; I aim to capture spirit and presence. My portraits are not just images but narratives that invite viewers to look deeper, offering insights into the personality, mood, or context of each subject. I want my art to spark curiosity and reflection, creating intellectual and emotional connections that go beyond the canvas.



Jasper Simmons
Oil
12x12x1.5
\$695

My friend Scott Simmon's cat, Jasper, looks like he is the king of his castle.

Nancy Dillen

Melbourne, FL

dillenart.com



What makes my artwork unique is my ability to reveal unexpected worlds populated with haunting faces and hidden objects in veined canyons and the fringes of a single dried leaf. For me, art should have surprises and be a feast for the eyes. My goal is for others to discover the joy of really looking at art. Above my easel I have posted a sign that says, "Do the unexpected!" I agree with Marcel Proust's statement, "The voyage of discovery is not in seeking new landscapes, but in having new eyes." Technical Process: On neighborhood walks or along the water's edge, I pick up unusual discarded objects from nature.

Frazzled
Pencil and paper
30.25x22.75
\$1600

At home I photograph each from multiple angles on white paper encouraging strong cast shadows for drama and interest. I take images into my computer select a few that look like they have potential, duplicate and save as fully saturated black and white images usually adjusting the contrast and exposure. Once saved I select a few that show some potential for development into an imaginary character or has hidden images with its basic form. When I combine images, I use several programs on my Apple computer.. Keynote, Photos, and an app called Pixelmator to arrange and finalized the composition.

Once the character(s) are created I grid the photo images and transpose to my drawing surface. I try to keep the negative shapes clean of smudges so that it looks as realistic as possible. I mount my drawing surface on a drawing board with clip. A grid is lightly drawn on the surface only in the areas where the drawing medium is to be applied. Because I am right handed I start from the top right working from left to right and top to bottom until I am finished. Changes are made as I progress if a detail is revealed that I asks to be brought out. Most drawings are done on Arches Aquarelle paper using Mars Staedtler Lumograph paper. For larger drawings I work on raw canvas. Sometimes I add red embroidered dots to the border to create interest and keep your eye centered in the drawing.

Gabriele DiTota

Melbourne, FL

gabrieleditota.com

The artist was born in Northern Germany where her mother was a seamstress. As a young child she would play around the sewing machine trying to stay out of the way of the treadle. Fast forward and two careers later, the artist finds herself in Central Florida where her interest in fabric is rekindled. Matching seams and exact piecing were the first efforts in textile art but they quickly gave way to an organic raw-edge approach to art quilting. The artist was delighted to learn that her great grandfather was a dyer of fabric by profession as she has also discovered the excitement of using dyes and surface design to create her own fabrics. The inspiration for the artist's pieces may spring from her imagination, be based on personal experiences or be influenced by social matters that affect our lives.

Over Under
Fiber art
26x43
\$1200



The artist's artwork has been exhibited in museums and galleries throughout the United States as well as in Europe and Australia and can be found in private collections.

Janas Durkee

Orlando, FL

janasdurkeearts.com

Coffee with Shirley

Oil

16x16x1.5

\$1250



I paint in oils because they allow me to slow down and sit with a moment that might otherwise slip by unnoticed. My work is about the ordinary rhythms of life—the pause over a cup of coffee, the quiet companionship of riding next to someone in a car, the steady familiarity of a farm scene. These are not “Instagram-worthy” moments, polished and staged. They are the fleeting ones, often overlooked, that quietly hold our deepest connections to place, to each other, and to ourselves.

I've always been drawn to what lives in the margins of memory—the way sunlight falls across a dashboard, the posture of someone lost in thought, the hum of a tractor against an endless field. These moments might seem small, but they carry the weight of lived experience. In painting them, I am trying to honor their beauty without dressing them up. The ordinary, I believe, has its own grandeur.

Alice Neel has been a guiding influence for me, not only for her psychological insight but for her ability to treat the everyday with gravity and tenderness. Like Neel, I'm less interested in perfection and more interested in truth. Other painters who capture unvarnished presence—those who give equal weight to a gesture, a glance, or a worn chair—have also shaped my way of seeing.

I grew up with a Midwestern sensibility that values work, humility, and noticing what's right in front of you. That background surfaces in my paintings: the farm fields, the grain trucks, the small-town storefronts, but also the unspoken warmth of ordinary human interaction. I want my paintings to remind viewers of their own lives—their own commutes, kitchens, and quiet pauses—and to see that these small things matter.

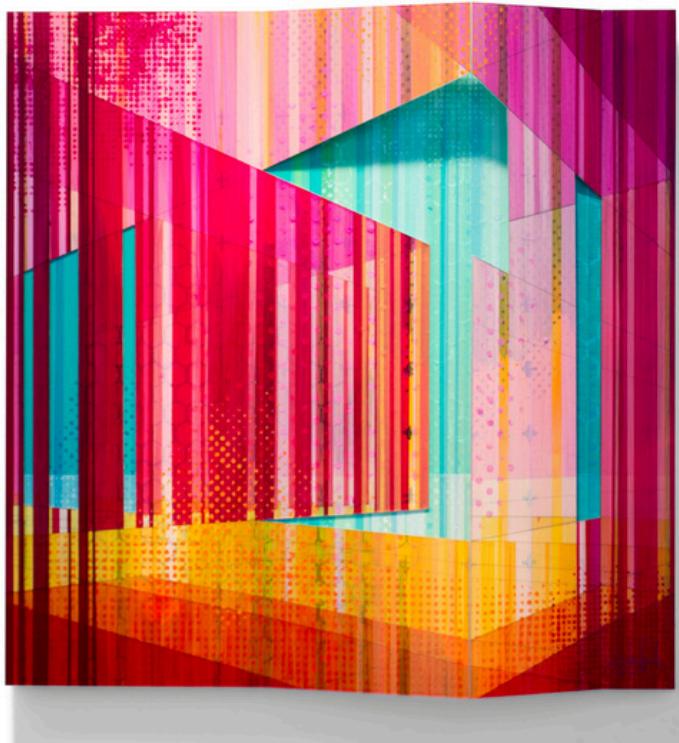
In the end, my work is less about grand statements and more about invitation. I hope viewers leave with a memory stirred, a recognition of themselves, or a renewed attention to the overlooked beauty of daily life. For me, painting is a way of keeping these moments from slipping past too quickly. It's my way of saying: stop, look, and remember that this, too, is worth noticing.

Christian Feneck

Fort Lauderdale, FL

christianfeneck.com

I merge spatial and color experience to create painted environments that explore how we perceive and move through the world. Drawing on both my studio practice and background in architecture, I have come to see visual perception, and the transitions it makes possible, as central to how we design, navigate, and understand our environment. My painting process has grown from this belief.



22011

Acrylic on glass and wood

16x16x3

\$800

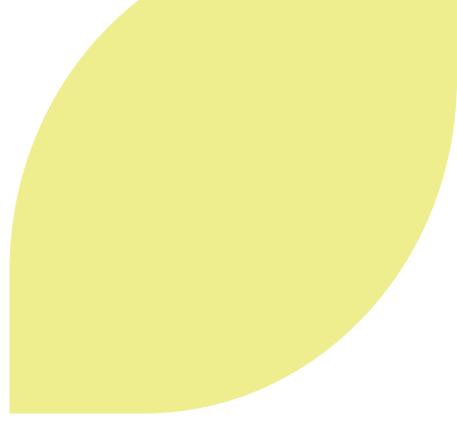
Using the conventions of architectural perspective as a framework, I estimate how we visually experience space. Within this structure, I layer carefully selected colors, leveraging color's inherent relativity, to create transitions that range from subtle gradations to abrupt shifts. These moments of passage, whether gentle or jarring, echo the ways we cross thresholds in both built and imagined environments. My visual language also incorporates screentone patterns from traditional architectural drawings, alongside iconography drawn from personal history, each acting as another layer of transition between past and present, representation and abstraction.

Through these works, I hope to heighten awareness of perception itself, inviting viewers to reconsider how they experience their world.

Marine Fonteyne

Coral Gables, FL

fonteyneartphotos.com



I am a photo-based artist, with photography as my life force and my camera an essential extension of myself. Using the shutter button as a brushstroke, I create images that invite viewers to revisit interpersonal connections with wonder. Themes of water and nature are ever present, transporting viewers to new and familiar places. In my work, I aim to reclaim memories, whether collected, shared or my own.

Through textile and embroidery, I explore femininity and womanhood, much like water, always flowing –sometimes turbulent, sometimes serene, yet essential to life. Recently, I've expanded beyond two-dimensional work, weaving tactile narratives by incorporating embroidery onto photographs and experimenting with fiber sculptures, textile installations, and printing on delicate fabrics to create works that are at once powerful and elegant. My artistic exploration embraces various experimental techniques, including intentional camera movement, underwater imagery, abstracts, in-camera double-exposures, and light painting. Shooting in 45MP large raw format, allows for the work to vary in sizes from intimate to monumental as I continuously seek new modalities and visual vocabulary. With precise post-production, strict museum standards for archival art printing processes, and framing presented as one of a kind or in limited editions of 10, I create original images that are powerful and elegant.



Reframe the nature 1
3D Photo Installation
20x20x10
\$8000

Todd Fox

Orlando, FL

toddkfox.com

Self Love
Mixed Media
36x24x4
\$2195



Much of the inspiration for Fox's sculptures comes from his study of African and Caribbean art and traditions, with an emphasis on West Nigerian Yoruba culture and their belief systems. Fox's work is also biographical, often hinting at personal experiences. Two major life events that had a significant effect on Fox's identity as an artist include his presence at the death of his father (for whom he was caregiver) and the death his best friend of 38 years. He explains, "These events impacted my ideals and thought process on death, the after-life, and how we, as humans, express our understanding of these things."

These collective influences and experiences serve as a catalyst for his body of work. Through his sculptures and assemblage paintings, Fox communicates moments of both joy and sadness with full awareness that one cannot exist without the other. He elaborates on this relationship in his work, stating, "gestures of joyfulness, dance and happiness are accompanied by sharp objects, such as barbed-wire to represent suffering or the use of iron gears and cogs to represent the suffering and hardness in life. The balance of these conflicting elements, along with the postures and staging of each form, serves to illustrate these narratives.

Torenzo Gann

Stuart, FL

Torenzoart.com



Christo Skirts My Glove
Glove, fabric, button, pins, gold leaf
22.5x8x4
\$800

Our world is precarious and full of great peril. Throughout history, humanity has overcome numerous formidable obstacles. This time in history is no different. We are resilient. We confront challenges. We overcome adversity. We thrive.

Life is a tapestry woven with threads of contradiction. It is a realm where joy and sorrow coexist, where triumph and failure intermingle, and where certainty and doubt dance in an eternal waltz. These contradictions are not merely obstacles to confront and overcome; they are the very essence of the human experience. To see life's contradictions is to embrace the complexity of existence, and to create art is to transform that complexity into a form that resonates with the soul.

In my personal life, I faced and overcame the perils of drug abuse and mental illness. When the joy and thrill of my alcohol and drug use crumbled, I crumbled along with it. As a result, I sought help.

The life-changing treatment process inspired me to leave the art world and become a certified alcohol and drug counselor so that I could help others affected by addiction. Years later, I rediscovered my original passion for painting and creating art, and what a thrill and wonder it is!

One of my goals in creating works of art is to portray the contradictions we all experience in life.

Contradictions are a source of inspiration. The conflict between light and shadow, order and chaos, and reality and imagination fuels my creative process. I use various media to explore and express these dichotomies, creating works of art that challenge perceptions, evoke deep emotional responses, and, hopefully, provoke contemplation.

Another goal is to comfort the disturbed by evoking a sense of hope, as seen in the beauty of creation, and to disturb those who are comfortable by provoking feelings of urgency that call for action.

I also feel a profound responsibility and calling to create works of art that reveal and contemplate the beauty in the everyday objects we encounter in this fantastic God-created universe.

As an artist, I have a duty to create art that highlights critical societal issues, particularly child trafficking. A percentage of each sale is donated to the Florida Faith Alliance to support their efforts in educating communities and combating child sex trafficking.

Viktor Genel

Natick, MA

ViktoG.com

Over time, the objects we live with—tools, ephemera, media—accrue layers of function, expectation, and identity. Deutilization is the act of rethinking, deactivating, or dissolving the utility and habitual meaning of such objects, to reveal latent aesthetic, symbolic, or poetic possibilities. My work engages this process: I collect materials once invested with purpose (cards, printed matter, packaging, signage) and subject them to a transformation that frees them from their original use, reorienting them as sculptural, optical, or conceptual forms. In doing so, I seek to generate new relations between utility and artifice, presence and absence, constraint and possibility.

In broad terms, deutilization aligns with the tradition of dematerialization in conceptual art, in which the idea or gesture supersedes the purely decorative or commodity-driven aspects of the work. The dematerialization movement, described in Lucy Lippard's *Six Years: The Dematerialization of the Art Object*, proposed that objects could relinquish their primacy in favor of concept and temporality, redefining what counts as art. Yet total dematerialization remains elusive—every idea must have some material vehicle—so much of my work occupies the tension between material presence and functional absence.



MeconoMorph, Tree Of Life
Unconventional
9x6x3
\$3000

My practice unfolds in two intertwined directions: the conceptual deutilization of material, and the structural articulation of new forms through modular systems. In the first: I take remnants of functional objects—business cards, ticket stubs, mailers, packaging—and disassemble them into uniform strips, modules, or facets. These fragments carry faint traces of their prior life (brand marks, typography, textures), but those traces are no longer legible in service of their original message. Instead, they become a raw vocabulary. In the second: I reassemble these fragments into generative structures using geometric strategies (tiling, tessellation, radial systems), relying on friction, slotting, balancing, or minimal adhesives. The construction emphasizes repetition, pattern, emergent complexity, and the poetics of accumulation.

Technically, my process begins with sorting and cataloging the collected materials. I cut or fold them into discrete units—often modular squares, pentagons, or hexagons. Depending on the work, I may perforate or score them to slot together, or build scaffold-like skeletons that support them. I experiment with densities: tightly packed clusters versus airy lattices. Light, balance, and negative space become active agents: the shadows, internal voids, and translucencies created by overlapping layers shift as light changes, making the work dynamic. Because many modules are held by friction or delicately balanced joints, the structures carry an inherent fragility that underscores their conceptual instability.

Many of the installations are vertical, referencing totems, growth forms, or cellular systems. They aim to evoke natural systems (coral, honeycomb, seedpods) while insisting on their constructed, artificial genealogy. By doing so, the viewer is invited to contemplate the boundary between natural and manufactured structures, and to reflect on how our everyday objects, once active in commerce or communication, can be sublimated into emergent systems of meaning.

Though I most often work with paper-based components, I also have experimented in parallel with rigid, nontraditional materials—thin metal sheets, printed plastics, transparencies—pushing the logic of deutilization into harder media. The same modular strategies apply: the aim is to liberate material from its function and allow it to behave in a new field of relations. In all cases, process is key: the work exists at the intersection of transformation (from function to form) and emergence (from repetition to structure).

At a more theoretical level, deutilization rejects the determination of objects by market or utility. It frees it from exclusively consumerist meaning. In doing so, the work gestures toward an ecology of meaning: one in which the residual, the overlooked, the broken—with attention—can become generative. This impulse resonates with the lineage of conceptual art that pushed back against commodification by questioning the status of the art object itself.

The works resist easy classification: they hover between sculpture, installation, and conceptual artifact. Their presence is physical and spatial, but their deeper momentum is poetic, temporal, and decontextualizing. They ask: what happens when an object is rendered “useless” in its original sense? What does it become then? How does it speak differently once unmoored from utility?

My intention is to activate a space of contemplative suspension—a place where viewers perceive the liminal zone between functional abandon and emergent form. This asks us to reconsider our relationship to objects around us: to see what they become when freed from expectations.

Arlet Gomez

Palm Beach, FL

arletgomez.wordpress.com

My work reflects on childhood curiosity as a powerful metaphor for transition, between innocence and awareness, belonging and becoming. Through the imagery of play, I explore how fleeting instants of joy carry the weight of dreams and the resilience needed to pursue them. The suggestion of journeys, memory, identity, and human experience intersect in my art. I investigate childhood's lasting impact on adulthood through expressive, vibrant paintings. Using bold, impasto brushstrokes and a kaleidoscope of colors, I capture the raw emotions and vulnerability of childhood. Oil and acrylic paints allow me to convey the intensity and depth of human feeling. Influenced by the expressive freedom of Impressionism and the emotional intensity of Expressionism, my eclectic style blends elements of both, creating a unique visual language.

See these transitions not only as personal reflections of heritage and displacement, but also as universal gestures of human experience. They call us to consider how every shift, whether subtle or profound, holds the potential to transform, and how even the most fragile symbols of play can guide us toward resilience, empathy, and the promise of future horizons.



The Jumper
Oil
36x36x1.5
\$5500

Jill Heveron

Port Saint Lucie, FL

I call myself a "high school" painter. I had a fantastic high school art teacher who inspired and encouraged me. I never returned to painting until retirement. The community I live in offered drawing and watercolor classes. These local, talented and enthusiastic teachers were my only professional training. I transitioned from watercolor to acrylic to oil, my current and favorite medium.



Tangled up in Blue
Oil on Board
12x16x1
\$500

Jack Hill

DeLand, FL

jackhillsculpture.com

The subject of "A Warm Spring Rain" is a preteen girl enjoying the feeling of rain falling gently on her face. It is a moment of innocence that may be fleeting, for in one hand she collects the droplets rolling off her coat while the hand holds a toy that reflects the pressures and expectations she will soon be exposed to.

As to the gaps in the sculpture... when gluing up the pieces of wood prior to carving, I deliberately left spaces at random spots to add an extra element of interest that would be out of my control. The darker spaces pull the viewer's eye all over the surface as my sculpted planes compete for the focus. This uncertainty complements the message about the subject's future.



TA Warm Spring Rain
Wood
62x22x18
\$12,500

Heather Ivins

Stuart, FL

heatherivins.com

My latest body of work explores themes of nostalgia and the passage of time, capturing moments from the remarkable to the mundane. I used a resist painting technique which allowed me to give this work an aged look through graphic, print-like imagery with a rough edge, similar to a patina or signs of decay. I paint in gouache, and then, once dry, cover the entire surface in India ink, watching my initial painting disappear under blackness. When the ink dries, I rinse the painting with water. The ink on top of the gouache washes away, while the unpainted paper is stained black. While rinsing, I execute precise control to preserve just the right amount of ink, which adds grittiness and weathering to my piece. Because there's an element of surprise with this technique, it's always exciting to see the color and brushstrokes of my initial design reemerge in a new, darker surrounding.

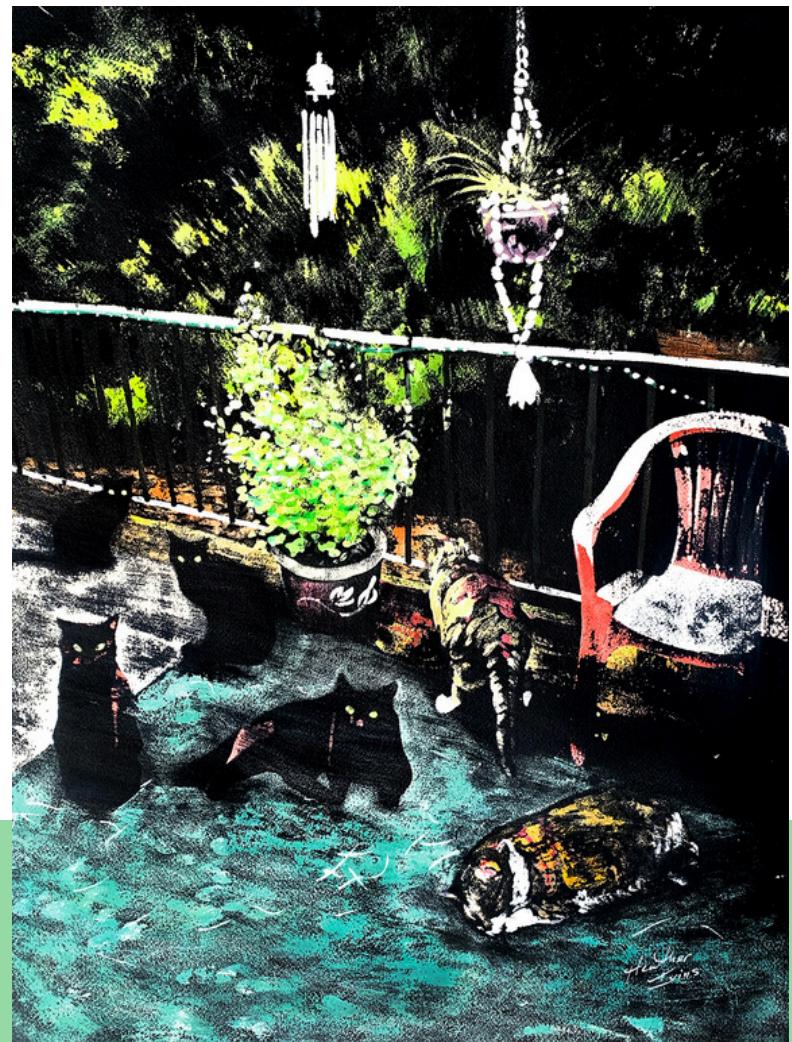
I enjoy the challenge and necessary forethought that's involved in creating this way. It forces me to look at my subject in a new light and to really immerse myself in the creative process.

Scooter's Dream

Gouache, Watercolor, and India Ink

35x30x2

\$2700



Lynn Kalber

West Palm Beach, FL

I grew up in South Florida, where my father was a marine biologist. We lived on or near the ocean all the time, and the water forms a constant compass as I live in this sub-tropical world. As a ceramics student, I turn to the ocean and sea creatures for inspiration in most of my work. The movement of waves is mesmerizing and a constant change. I use clay in my pieces, sometimes with multiple glazes, sometimes with the horsehair raku process. I'm also a jewelry artist, and combine both art loves in some pieces.



Rose and Feather Raku
Horsehair ceramics
3.5x4x4
\$75

Richard Kaminskas

Jupiter, FL

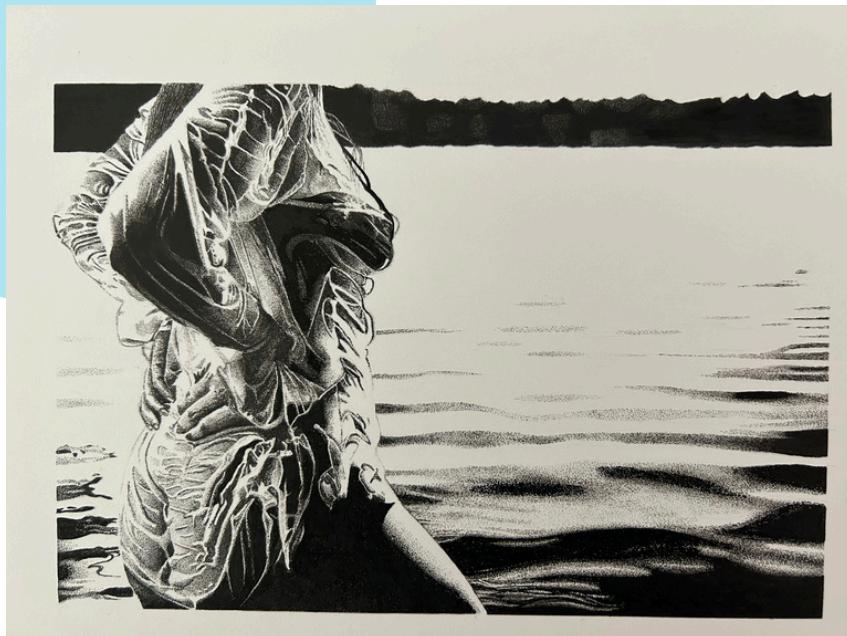
Pen and ink on paper using a pointillism technique of tiny dots to create black and white images approaching photo realism.

I seek to create images that invite the viewer to imagine there is a story behind the image and create a sense of drama or mystery that feels intensely real without the distraction of color.

Youlia Again
Pen and ink
31x12x7
NFS



Lady in the Lake
Pen and ink
5x8x1
\$2000



Claudia Jane Klein

Lake Worth Beach, FL

claudiajaneklein.com

These 3 entries are all Raku fired 1800° F and then with tongs removed from the kiln and placed in containers filled with newspaper which ignites. This smoke chamber creates different effects on different glazes. They are luster glazes and crackle.



Native
Raku, Ceramic
31x12x7
\$2900

Lisa Lloyd

New Smyrna Beach, FL

Into the West

Watercolor

22x15

\$800

I take inspiration from the day-to-day things around me: my cat, the plants in my yard, birds, lizards, etc. These items comprise a personal iconography that is specific to my thoughts and associations. I am getting back into making my own art after a long hiatus as an art teacher and find that the process of creating is, once again, a way for me to work through the tumult of life.

Entry #1: *Into the West* began as a rumination on the Annie Lenox song of that title from the last Lord of the Rings movie and is closely tied to the memory of my daughter who died at age 19. From there, the imagery of this painting evolved out of a personal iconography specific to my often quite private thoughts and associations that in addition to my daughter, include the repercussions of divorce and cancer.

Entry #2: *Things Remembered* Much of this painting involved thoughts on the fleeting nature of life and the ghosts of things that are no more than underlie everything around us whether it be loved ones, the life we led, or the life we thought would be.

Both paintings are transparent watercolor on paper. I do not work "live" -- the cat, birds, lizards, etc. don't hold still long enough -- but from photos that I personally take, frequently as the need arises. Images from the past are also compiled from photographs that I have kept on file.



Susan Martin

Merritt Island, FL

susanmartinpainting.com

I am fascinated with the visual richness of the botanical world. Through my acrylic paintings I try to elicit in the viewer the same kind of emotional responses. These are not landscapes in the general sense, but intimate spaces within the landscape. The interwoven growth, the impudent smaller lifeforms competing with the dominant species for light and space, even the shapes framed by limbs and vines, all contribute to a visual complexity to be celebrated. They cannot be summed up with a quick glance, but must be closely examined and savored by the curious eye.

Though these paintings depict recognizable subject matter, they are composed as abstracts in that all areas, foreground and background, positive and negative, are equally important. This approach is enhanced by closely cropping the subject matter so there is no background,

no space or shape of lesser interest. The imagery is often larger than life, beckoning the viewer to step within, immerse oneself, and experience the subject in all its wonder.

My work involves many thin layers of acrylic paint on canvas.

Community
Acrylic
48x48x1.5
\$19,000



Judith Mistor

Miami, FL

judithmistor.com

As a conceptual artist, media and methods are chosen in terms of what best delivers an intended message. For example, many of my assemblages are created by combining found objects with molded ceramic vessels. Although I am subverting the genre, the traditional, utilitarian use of clay is still loosely preserved. I choose ordinary plastic containers as clay molds: disposable, consumable, cheap, mass-produced--essentially worthless. I enjoy the transformative process when something that was once mass-produced and promptly discarded becomes permanent and unique, thus transcended from its origins. One is then forced to re-evaluate these everyday objects in a new, unexpected way. The same may be said of much of my two-dimensional work, which likewise challenges the viewer to re-evaluate and witness the mundane and ordinary. It is my hope that the work continues to dwell in that liminal space between power and surrender; between doubt and faith; between the banal and the sublime. Transformed by grace; at once worthless yet sacred--not unlike ourselves.

Dreamcatcher

High-Fired Ceramic, Found Objects
20x15x3
\$1000



Leonardo Montoya

Ft Lauderdale FL

leonardomontoyart

I was raised by a strong and loving community of women. They have been a big influence throughout my life. Common themes represented in my work are cultural diversity, gender equality, race and the empowerment of women. I offer my perspective about the characters that I portray that remain close to my heart. Portraying the uniqueness and strength of the individual allows me to speak to the sameness of our humanity in parallel to the beauty of our cultural differences. I do this with a deep sense of respect and admiration for the characters I choose to portray.

As a Latino living in the US for half of my life, creating my own identity has become one of the many challenges in my artworks.

Things like education, family, money, politics, religion, and sex had a big influence on my life and career. All those topics help to define who I am; but, our nature is complex and should not be a label for the social need to look for acceptance. I think we all are multi-dimensional.

I always admired beauty, but not only in the obvious stereotype. I always find beauty in the oddest of subjects. Color, lines, composition, and style are important things to consider when I chose an image or character to portray.



Iris Apfel 1921-2024
Mixed Media
36x48x1.5
\$8500

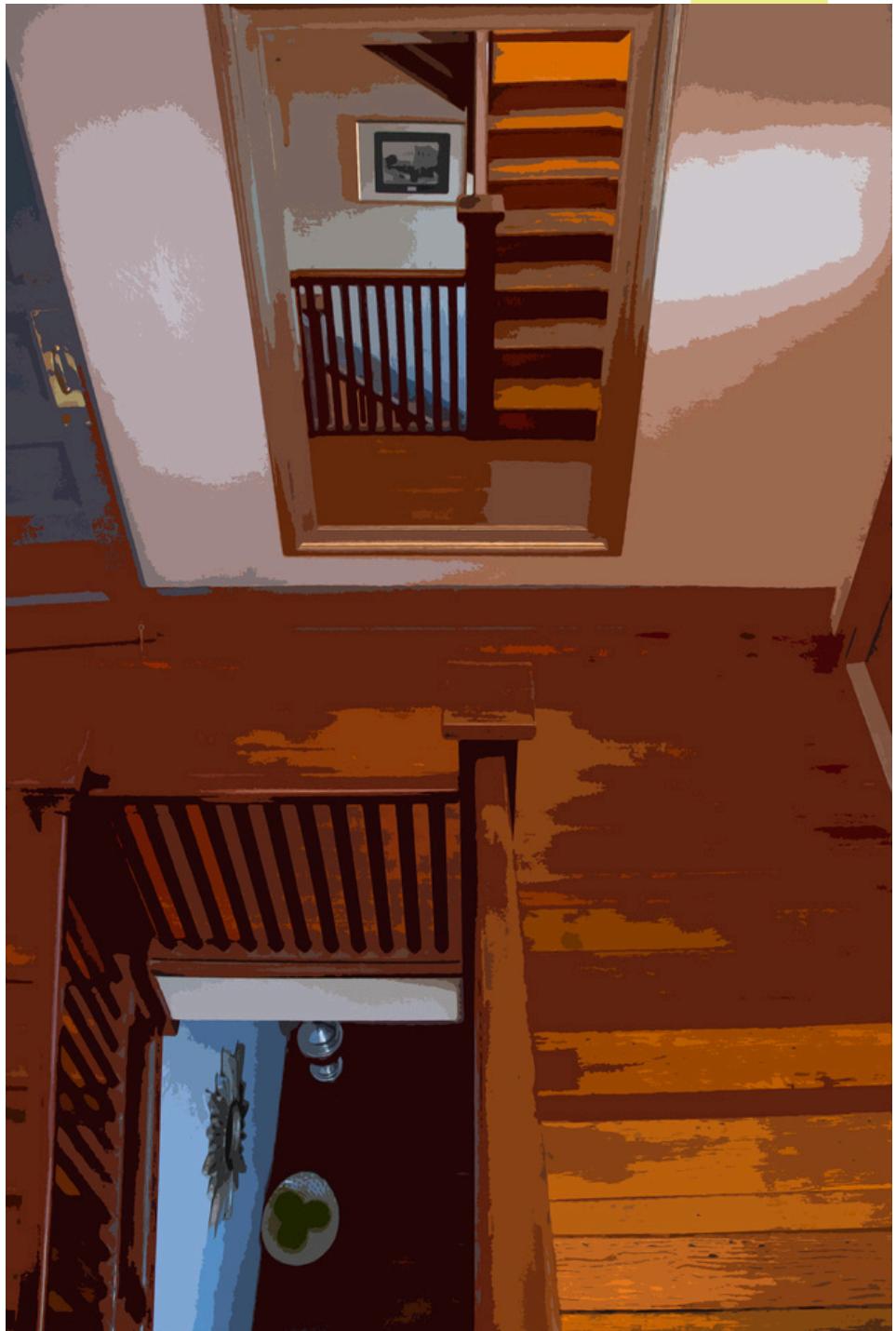
Raymond Olivero

Mt Dora, FL

rayolivero.com

My paintings represent a synthesis of form and space implying an integrated and fluid view of reality. I accomplish this by creating a paradoxical field between shape, color, selective loss of contours, implied and 2-dimensional space. It is within this paradoxical field that a whole emerges creating an enduring, aesthetic presence which is my ultimate goal.

Up the Down Staircase
Oil on linen
62x44
\$10,000



Jeff Olson

Coral Springs, FL

jeffolsonimages.com

I have been creating candid photographs of the people of Miami Beach and Miami for the past 7 years primarily using Sony digital cameras.



Shooter
Photography
30x24
\$750

Sally Painter

Delray Beach, FL

sallypainterart.com

As a portrait painter, my work centers on capturing more than just the physical likeness of my subjects—I strive to reveal the emotional presence, complexity, and inner life that exists beneath the surface. Every face holds a story, and my goal is to translate that narrative into form, light, and color.

I am drawn to the quiet intensity of a gaze, the subtle language of posture, and the fleeting expressions that make each individual unique. Whether working from life or reference, I approach each portrait as a collaboration—an exploration of identity, memory, and connection.

Rooted in traditional techniques but informed by contemporary sensibilities, my work balances realism with intuition. I use paint not only to render the visible but to evoke the invisible: vulnerability, strength, history, and spirit.

Auburn Beauty
Oil
24x18x1
\$3500

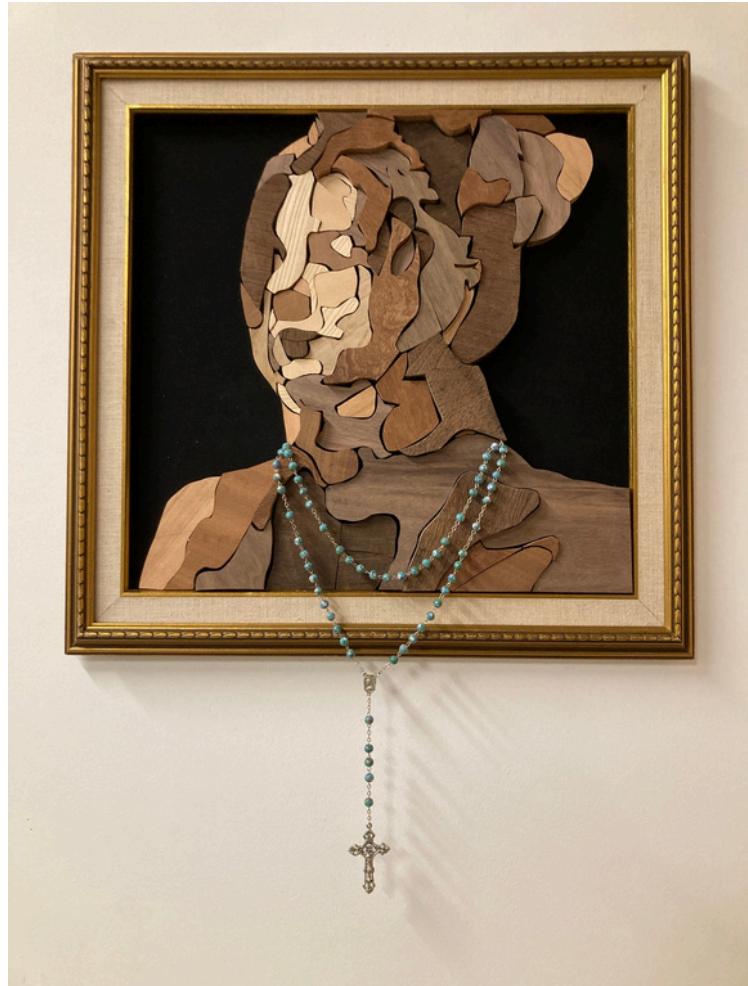


Sar Powell

Tampa, FL

My work explores the intersections of identity, materiality, and the absurd, often blending the deeply personal with the strangely surreal. I investigate the physical and symbolic ways in which identity is constructed, deconstructed, and reimagined. Whether working with unconventional materials like my own blood, staging reptiles in nostalgic human contexts, or fusing elements of childhood memory with sculptural form, my practice is an ongoing dialogue between selfhood and transformation.

I am drawn to the tension between familiarity and estrangement—how something deeply intimate can become distant, and how the seemingly absurd can speak to universal experience. My work frequently engages with themes of nostalgia, the biological body, and non-human identity, using experimentation as a means of discovery. Through layering disciplines such as painting, woodworking, stained glass, and textile work, I create hybrid forms that challenge rigid categorizations of self and other, human and non-human, organic and artificial.



D.R.A.
Mixed Media
20x20x1.5
NFS

Elizabeth Quigley

Parrish, FL

I find inspiration where I am planted. My travels, my southern heritage and whatever my soul intuits is portrayed on canvas, wood or slate. My practice begins with a message on my substrate stating " may joy be found in this piece of me. " My technique involves on site sketches followed by mediums of watercolor, acrylic, oils or charcoal. You will find a spot of red in most of my art. What you will not find is landscapes.



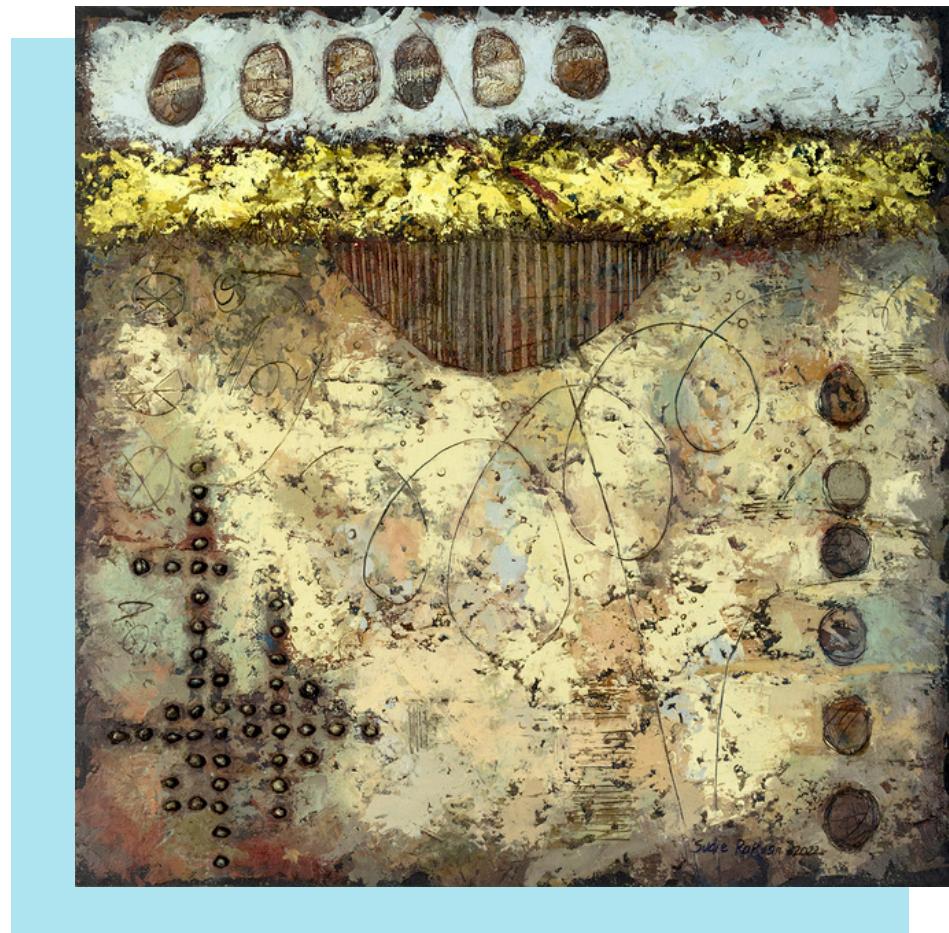
Chester
Acrylic
20x16x0.25
\$500

Sudie Rakusin

Hillsborough, NC

sudierakusin.com

This body of work is cold wax and oil on wood panels. The properties of cold wax fascinate me and keep me curious; how the underlying layers inform and alter the layers applied over them, how incising and scraping and glazing make more changes. I know I am wielding the palette knife and mixing the colors, but what happens on the panel is beyond my control. I'm learning how to be fine with the state of 'not knowing'.



Orbits/Spheres No. 4: Interlude
Cold wax and oil on wood panel
24x24x2
\$2100

Galal Ramadan

Ft. Lauderdale, FL

GRamadanArt.com

"I believe the creative adult is the child who survived – and kept dreaming."

I was born and raised in Alexandria, Egypt, the eighth of eleven children in a small, humble home. In a world where basic needs came first, art was not considered a path – it was a luxury, almost invisible both at home and in schools. Yet I was always drawn to visual beauty. I observed, imagined, and created silently with whatever I could find.

Though art wasn't nurtured in my early life, the desire to express myself visually never left me. After immigrating to the United States, I began a career in graphic design, marketing, and business. But deep inside, the child who once dreamed of drawing was still alive. It wasn't until much later that I rediscovered my true voice through colored pencils – a medium that demands patience, precision, and a deep understanding of light and form.



Dreamers Realm
Colored Pencil on Drafting film
20x30x1
\$3600

My art reflects a fascination with culture, a reverence for nature, and a commitment to storytelling through visual detail. I create realistic, thought-provoking work that celebrates both the seen and the unseen – from serene landscapes, symbolic still life and very detailed portraiture compositions. Every piece is rooted in the core principles of art and life: contrast, balance, texture, rhythm, and emotion.

Today, I am honored to share what I once had to keep hidden. As an award-winning, self-taught artist and instructor, I teach others how to harness the power of colored pencil – not just as a tool, but as a language. I believe every artist carries a child within – curious, courageous, and resilient. My mission is to help that child come alive again in others.

My journey is a testament to what survives when passion outlasts circumstance. Through each line and layer, I continue to tell my story – and help others discover their own.

My work has received numerous national and international honors, including candidacy for the CIPPY Award from the Colored Pencil Society of America (CPSA). I am a Signature Member of both the CPSA and the UK Colored Pencil Society, an elected member of the American Artists Professional League, and a member of several other professional arts organizations. My artwork and personal story have been featured in respected publications including Colored Pencil Magazine, Ann Kullberg's COLOR Magazine, and International Artist Magazine and many others. I regularly participate in solo and juried exhibitions across the United States and internationally. I also teach colored pencil art classes and workshops at various cultural centers, art schools, and community venues throughout South Florida – helping artists of all levels refine their technique and express their vision.

Beyond the studio and classroom, I see my role as part of something larger. Through teaching, exhibiting, and sharing my story, I strive to help shape not only the arts, but also the cultural fabric of our community – fostering connection, dialogue, and a deeper appreciation for creativity in everyday life.

Dan Remmel

North Palm Beach, FL

dan-remmel.pixels.com

I'm all about beauty, whether that is a rose or a rusty nail. I'm heavily indebted to Hudson River School painting but hopefully not stuck in the 19th century. My work ranges from photorealism through romanticism to semi-abstract surrealism. I work primarily in acrylic with my left hand but recently broke my left shoulder so I did four paintings with my right hand that turned out pretty well. I've also resumed painting in oil after a 30 year interim.



Damp Dog
Acrylic
16x20x1
\$800

Linda Reymore

Stuart, FL

lindareymore.com

My practice is rooted in neo-modern abstraction, where geometry, rhythm, and structure are the foundation of every composition. Within this framework, I pursue two distinct but interrelated directions: one fully non-objective and the other that bends toward recognition without crossing into representation. Together, they define a body of work that is disciplined yet open, precise yet playful, consistently seeking balance even when approached from different angles.

The non-objective works include my String Theory and Garden series. In these paintings, I engage with measured lines, crisp color planes, and layered geometries that exist outside of direct reference to the visible world. I introduce metallic ink linework, which reflects light and vibrates against the matte fields. The contrast between reflective and flat surfaces, between stable grounds and active lines, produces a dynamic rhythm that suggests unseen forces in motion. The visual language is rooted in geometry, but the underlying concepts echo scientific models, particularly String Theory, where energy and matter are understood not as static points but as vibrating lines in constant flux. These paintings do not illustrate science directly but parallel its search for structure and resonance beneath the surface of what we perceive.

Big Brother
Acrylic
30x30x1.5
\$4500



The Whimsy in the Abstract series moves in another direction, yet one that shares the same language of geometry and rhythm. In these works, I turn to acrylic paint as the primary medium, building bold, rounded shapes that soften the hard edges of my non-objective series. These forms often suggest figures, companions, or narratives without resolving into explicit representation. The work hints at recognition but stops short of depiction, allowing the viewer to sense character and play without being told what to see. Some Whimsy paintings also incorporate an underlying layer of modeling medium, which introduces subtle texture beneath the paint. This textured ground interacts with the painted surface, adding dimension and catching light in ways that shift as the viewer moves. Occasional touches of gold ink serve as accents, heightening areas of contrast but never overpowering the composition. Ultimately, it is the shapes themselves—curved, layered, playful—that guide the eye and generate rhythm, inviting humor, tenderness, and personality into the same formal framework that defines my harder-edged work.

Across both bodies of work, I remain committed to a consistent set of principles: clarity of form, rhythm of line and shape, and an underlying equilibrium. Even when my intention is focused on structure or play, abstraction or recognition, a balance inevitably emerges. This balance is not static but dynamic, the kind of equilibrium found in music, mathematics, or nature, where contrasting elements exist in tension yet create harmony.

I consider my work a dialogue between precision and possibility. Whether in the taut structures of String Theory or the softer play of Whimsy, my paintings ask viewers to engage with geometry not as a fixed system but as a field of energy, interaction, and potential meaning. It is within this space—between clarity and ambiguity, structure and rhythm, order and vitality—that my work continues to evolve.

Jack Rink

Port Saint Joe, FL

[etsy.com/shop/ElementalSilverWorks](https://www.etsy.com/shop/ElementalSilverWorks)

I search to create a fusion of earth materials and materials from living creatures in my work, aiming to create a statement of union of these elements. I aim to create a sense of purity and timelessness. My current work belongs to a period in which I am aiming to invoke "magical" or "mystical" elements to the work.

Being a gemologist, a research geologist and a professor of geology, I have a love of the materials themselves, especially the colors of the materials and their physical properties. I use many gemstones that display "phenomenal" characteristics, a gemological term describing the way the material deals with light, such as "play of color" in opal, or "chatoyancy" in which a band of light floats within the material.

Mermaid's Compass
Jewelry
3.2x1.9x0.7
\$825



Paula Rucket

Ester, FL

In my work, I stray a little further from just a photographic representation of an image preferring to take advantage of black, white, and gray and at times adding sepia as an artistic approach. As an observer of these pictures it takes time to see all of the elements involved such as shadows, texture, and shapes. The longer the eye stays focused on the image the more captivated the viewer becomes.



Grace and Beauty
Digital Photography
16.5x27
\$500



Seminole Indian photographed in a tent which provided a naturally diffused environment. The photo was treated with a sepia filter to enhance the environment.

I Am Seminole
Digital Photography
26x21
\$300

Ricky Schenk

Miami, FL

rickyschenk.com

(The Artist) wants to hear about where you come from.
How is your heritage evident in your identity today?
How does your history impact the ways you relate with others?
Where have you been and where are you going?
These are the stories that (The Artist) explores in oil on wood. An obvious affection for the subject informed by tropical color schemes and luscious passages of paint bring a sense of juicy humidity. Quick, energetic brush strokes enliven these characters and invite speculation about their stories.

With a nod toward French impressionism, and floral motifs inspired by Palm Beach, the effect is Gauguin with an Instamatic. The dreamy fecundity of foliage is corseted by strict white borders that impart a 20th century modernity.

Pieces from the series integrate beautifully to any design language, with thoughtful mark-making delivering handmade luxury and the square format declaring contemporary sophistication.

Hollywood
Oil on Birch
18x18x1.625
\$8500



Kyle Selley

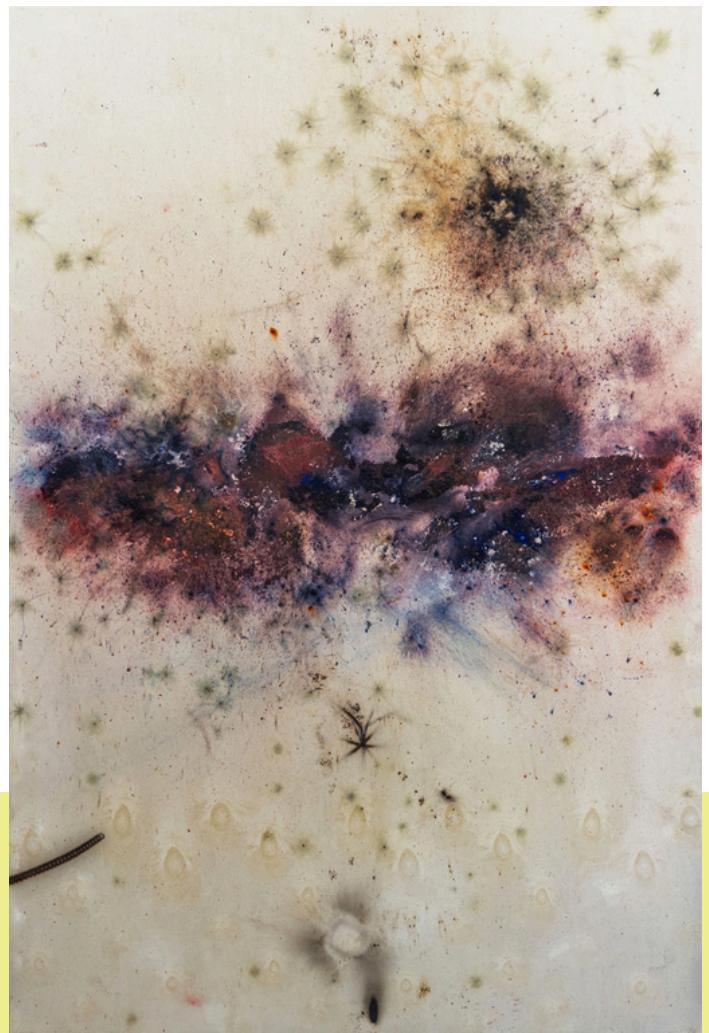
Gainesville, FL

kyleselley.com

I am drawn to the quiet aftermath of explosive force, to the strange beauty that emerges when destructive energy settles into contemplative traces. These remnants of ignition invite reflection on patterns of creation and destruction, of order and chaos, of the infinite and the intimate, from indexical burns to stellar birth. My practice frames explosive aftermath as contemplative space rather than spectacular display, transforming volatile processes into quiet traces.

I explore the relationship between small-scale burns and vast stellar formations, revealing how the same fundamental patterns emerge whether examining a firework's residue or a galaxy's birth. Individual unpredictable burns collectively reveal patterns. These works make cosmic forces tangible through direct encounters with visual and aromatic traces of explosive events, revealing material traces of the same forces that shaped stellar formations. Guiding their transformation, I allow volatile materials to inscribe scale-invariant imagery, expanding mark-making beyond the limits of human gesture.

Destructive Beauty #2
Explosive Residue on Panel
72x48x2
\$1700



Eileen Shaloum

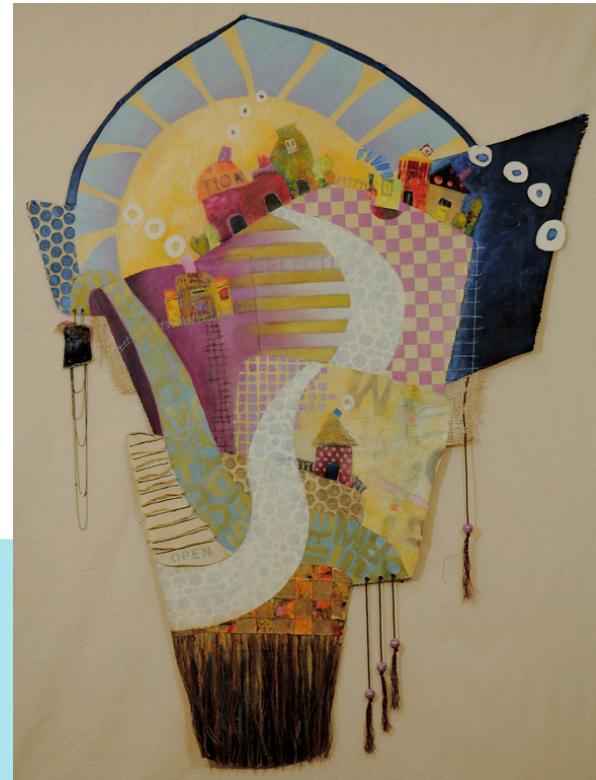
Delray Beach, FL

eileenshaloum.com

My present body of work has been influenced by the writings of Italo Calvino. In his book, "Invisible Cities", fantastical landscapes are so rich with descriptive imagery that they beg to be interpreted visually. This led to my series "Invisible Cities". My interpretations of what I read led to my semi-landscape, slightly surrealistic, abstract style I call "Dreamscapes". The body of work includes paintings on stretched canvas and wall hangings on unstretched canvas. The wall hangings I entered into this exhibit are constructed by sewing and gluing canvas pieces together, which I layer with acrylic paint and textural components.

Reflection is a wall hanging about reflecting on life, self reflections. There are written quotes under the tabs that speak to thoughtful reflecting. Mirrors dot the piece and on the right are collaged pages about the meaning of mirrors

Reflection
Acrylic/Mixed Media
54x45
\$3000



These wall hangings allow me to create pieces that have odd shapes and asymmetrical borders, giving me the freedom to think outside the box- freeing me from the traditional square and rectangle. Adding these sewn and glued elements gives me the depth I strive for and turns the two-dimensionality of a piece into something more sculptural. I enjoy using handmade and found papers, fabric, photographs, ribbons, strings, beads, buttons and other found objects to give the surface a textural and mysterious quality.

Renee Simler

Palm City, FL

reneesimler.com

As an artist, I create paintings that invite viewers to pause and notice the quiet beauty in the world around them. I am inspired by nature, every day objects, cherished memories, and experiences that shape our lives. My work is informed by a background in sculpture, working with clay during my master's studies, and a career in computer animation and special effects, which has sharpened my attention to detail and perspective. Technically, I work primarily in oil, layering color to build depth and using composition and balanced to create harmony on my canvas. Now that I'm retired, my goal is to share my work with a wide audience, showing them my paintings in galleries and helping others enjoy them in their own homes.

I hope my paintings offer more than aesthetics. They are opportunities to preserve the moments and places that bring joy: a favorite trip, a peaceful walk through the woods, an object that holds sentimental meaning. My hope is that people surround themselves with art that makes them happy, filling their walls with images that bring comfort, reflection, and serenity every day.

Seaside Sweets
Acrylic
20x16x1
\$1500



Jennifer Sky

Stuart, FL

instagram.com/artbyjennifersky/

I began my work in photography in earnest seven years ago with a still-life study of empty beach chairs. My aim was to catalogue the changes the coastline goes through as it cycles through the elements and time. The famous minimalist artist Donald Judd's craft was a large influence for me. His work inspired me to observe a chair as a piece of art, as sculpture, vacant in nature or in use. My photography catalogue has grown to include other beachscapes, landscapes and wildlife, focusing on a minimalistic craft. I use a simple on-hand iPhone as my camera. I look for clean lines occurring in nature. I do not stage or seek, I simply witness. The statement the moment is making is what I endeavor to capture with my lens.



Ray of Light
Fine Art Photography
20x30x1
\$600



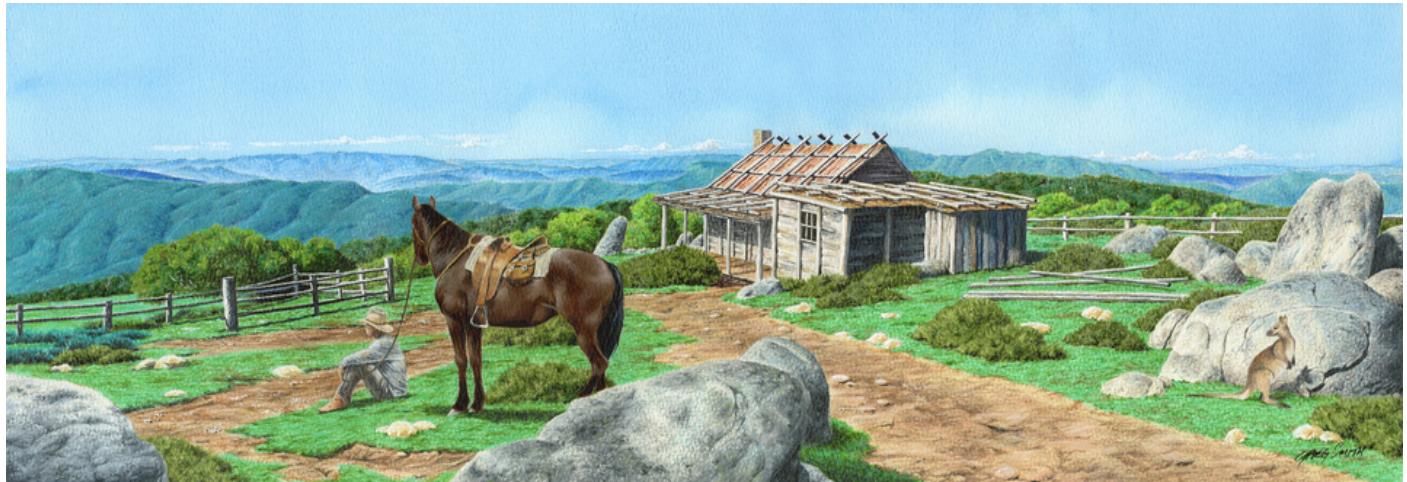
Controlled Burn
Fine Art Photography
20x30x2
\$600

Greg Smith

Lady Lake, FL

animalsandpeoplebygregsmith.weebly.com

My engagement with art has been a lifelong pursuit, dating back to my earliest ability to hold a drawing instrument. As a fine art and portrait artist, I employ a versatile range of media to achieve my vision, including oils, acrylics, pastels, watercolor, pen and ink, digital art, and colored pencils. While adept across this spectrum, colored pencil remains my preferred and most frequently utilized medium. My characteristic style is realistic and highly detailed, applied across a diverse array of subject matter, always striving for an accurate and evocative representation of the human experience.



My Aussie High Country Getaway
colored pencil, acrylic, watercolor paper
9x24
\$2100

Australian stockmen, the equivalent of American cowboys, often lived in rudimentary huts, not modern cabins, while out in the high country.

Mark Stall

Port saint Lucie, FL

markstallimages.com

For me, the art of photography is portraying the familiar the way I see it, or imagine seeing it. I create images to express my love of the world. When I make images, it allows me to explore my world around me. I enjoy the resulting image and the response I receive from my community. That response is always different from individual to individual. It can be global, cultural, personal or a combination of all three. I hope that my work can cause a response in people's passion to relate to situations or objects. As in the deterioration of the world's architecture, I'm inspired to document the changing condition with the hopes of inspiring people to preserve them or at least be more aware of them.

I'm always aware of my visual world. I see composition all around me. I compose photographic images everywhere I go. I see beautiful composition in building structures, in landscapes of intersections, light and color. The work I create changes me. While my work is a reflection of myself, doing the work also changes me.

I always have a camera with me. Composing the image in my viewfinder is exciting, but so is changing it, seeing the print, and especially sharing the final image with others. I make altered images that don't look altered. Unaltered images that look altered. The effect forces the viewer into wondering about their own individual world and asking more about our living reality.



Purple Pontiac on "Sol" Street
Fine Art Photography
20x16x1
\$650

Richard P. Stevens

Tallahassee, FL

richardpstevensart.com

Straddling the line between modern Photo Impressionism and Impressionistic Digital Art, my images are not intended to mimic a painting or drawing, existing in their own right as an 'original' digital image created and produced using current technologies. Although most include easily identifiable subject matter, they are not an accurate photographic portrayal of a person, place, or event. Instead, they convey my impression of the subject matter through the enhancement and manipulation of composition, colors, and shapes. Exploring the emotive nature of colors and shape within an interesting composition is a consistent theme throughout all of my digital photographic art, regardless of subject matter. I do not strive to promote any political or social agenda with my art, although social and environmental factors have influenced my work at various times in my life and continue to do so.



Holiday Celebration

Digital Photographic Art

14x40

\$800

Composite image of photos taken at Gemini Springs 4th of July celebration. This image is part of my After Hours series featuring people and places photographed as I am out and about.

Monica Swartley

Tampa, FL

monicaswartley.com

The natural world is both my subject and my guide. Through it, I investigate how our perception is shaped not just by sight, but also by feeling—how nature's quiet vibrancy and steady strength resonate within us. With reverence for the living world as a bridge between the seen and the felt, my work is an invitation to slow down. To take the time to notice and experience the subtle pulse and soft, yet strong, presence that surrounds us.

Here I give my attention to plant life. They embody a beautiful resilience, thriving on little yet balancing softness with form in harmony. Their sculptural shapes, repeating patterns, and organic symmetry evoke a sense of grounding even in movement. In their structure, I find a visual mantra of stability and contentment. This is a meditation on vitality, on a happiness that is not loud or fleeting but constant and life-giving, even in its ephemeral form.

Prism
Oil
36x36x1.5
\$3000



David Taylor

Miami, FL

These are intaglio using engraving and aquatint with some line etching on copper. I made a very light line etch, over which I engraved, then added aquatint and some drypoint. The theme is widowhood and loss.

I began in printmaking in 1976, and have concentrated on intaglio.

The Injured Carpenter
Engraving over light line etch;
sandpaper aquatint
18x12x.05
\$300

Black and white etching showing a man seated on a simple wooden bench. He is dressed in tattered clothing, with a cap on his head, and is intently focused on a small object he holds in his hands.



Ryan Toth

West Palm Beach, FL

RyanTothArt.com

The use of pattern and collage on paper and canvas becomes reflective and technically indicative within my art making process. The use of diamonds, gold leaf and repetiton playfully addresses the idea of the jester, harlequin or fool in the work. Color becomes important in my process and application. It integrates, incorporates and is used as a tool to illustrate the balance between the tacky, natural, garish and sublime in each piece.



My work explores the balance of chaos and control, feeling both native and invasive at the same time. This is a Florida no longer untouched, and no longer a place, but a condition. Confusion and desperation is disguised and blanketed under brightly colored distractions, becoming a blur between reality and fabricated environments. Lily Pulitzer in a hurricane. I use my own experiences of the stranger than fiction "Florida Man" narratives from my upbringing in South Florida, where I express and address chaos and satire through autobiographical allegories. The cast of characters I include are caught in the last moments of a seemingly eternal battle, puppet-like, center stage, unable to control their fate. These pieces are not meant to be sensational, but reflective pieces that will adapt and evolve the more time you spend with them. The viewer, like the characters in the works, can embrace ideas of resilience and adaptability. My work is inspired by bestiaries, illuminated manuscripts, natural history, vintage freak show banners, art history, and tacky tropical patterns.

The Sock Puppet Variety Show Now Streaming
Mixed Media
36x36x1
\$5000

Marcelle Zanetti

Jupiter, FL

marcellezanetti.com

I'm a painter who is inspired by nature. The sheer beauty, the play of light, the transparencies and abstract shapes have interested and driven me to record these subjects for many years.

My canvases are layered and glazed until the desired saturation point is reached to produce a rich, multi layered painting. Every brushstroke whether an abstract expression or a more realistic approach leads to a journey of discovery as I interpret these transitions and record them in my work.

Observing adjustments and transformations in our rapidly changing surroundings has inspired a new series of abstract paintings.

I wish to document the metamorphosis I see. The catalyst is Natures incredible allure immersed in man's transgressions.

Artists often make statements relative to the era in which they live. I love the quote by Jacques Cousteau, "For most of history man has had to fight nature to survive. In this century he is beginning to realize that, in order to survive, he must protect it

Last Night
Acrylic
36x24x1
\$2500

