

# UPWARD's *Quarterly*

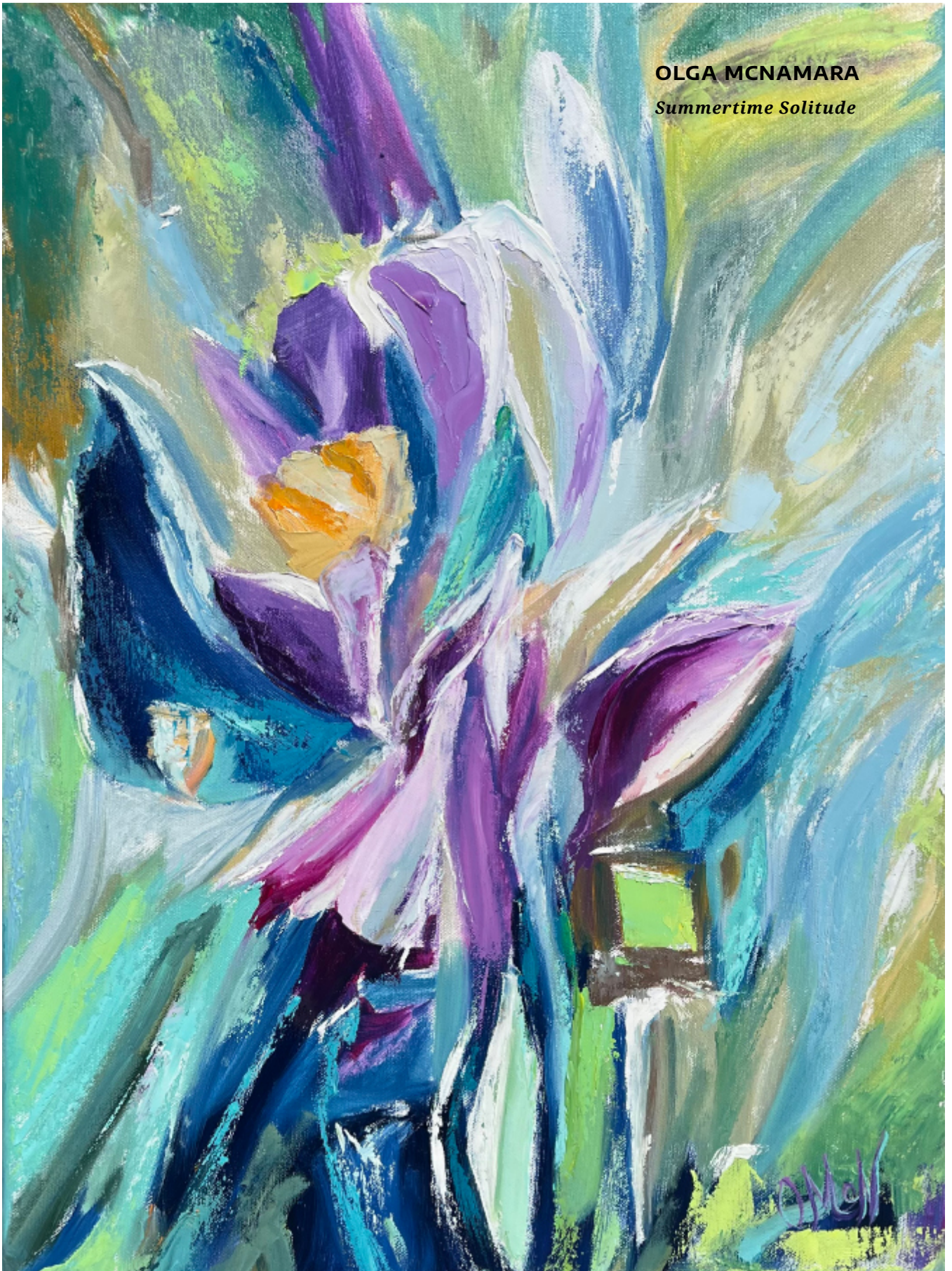
FINE ART | GRAPHIC ARTS | DIGITAL PAINTING | CRAFTS | MIXED MEDIA

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THRESSIA KRIEBEL  
*Forgive me, I know you love me*

**OLGA MCNAMARA**  
*Summertime Solitude*



McNamara

## FROM THE EDITORS

The new spring issue of our gallery's quarterly publication just so happens to have a cross-cutting theme — overcoming.

This includes overcoming illness and physical ailments with the help of art, overcoming your teacher's disbelief, and fulfilling your childhood dream of becoming an artist, albeit many years later.

In general, the path to art is rarely straight and clear from the beginning. It is often a tortuous road filled with various events, where life throws every decision into doubt, which of course is reflected in the artist's work.

Interviews with the artists represented in our magazine sometimes allow us to look at their work from a new angle, to discover new facets of it, to understand the hidden, at first glance, intentions.

However, for the artists themselves, the thoughts about their own art, expressed aloud, can be a kind of milestone, fixing a certain stage of life.

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**EXHIBITION**  
**PORTRAIT**

**FEATURED ARTISTS:**

**THRESSIA KRIEBEL**

**SIHUA LIU**

**AMY NEWTON-MCCONNEL**

**DANIEL COLÓN**

**JEFF NEWMAN**

**RANI DOUGLAS**

**CARINA IMBROGNO**

**TRESSY JANE**

**FRANCESCO PULIGA**

**BRYCE NICHOLSON**

**ZUSANESQUE**

# THRESSIA KRIEBEL:

## My figures and portraiture try to explore the complexity of human emotions



**UQ:** Tell a little bit about how you first got into creating art.

I always loved making art and was drawn to the expressivity of it at a young age. In High School, I had a teacher in my freshman class who was not supportive of certain students and I was one. It was a profound experience as teachers do hold so much power that I abandoned the idea of art making. It wasn't until my senior year of college that I found myself in a painting class and the passion was reignited. I did an abrupt

face and began to study art at that point. I went on to continue my education and teach art in the public and private domain for the next 25 years. The beauty of how the process of making art allows students to understand the value they bring to this world continues to be a driving force in my life. I was able to immerse myself in the creative process of teaching and engage in my own art as well.

**What artists or movements have had an impact on you?**

I have been deeply impacted by the female artists throughout time. The courage and bravery of Artemisia Gentileschi and Rosa Bonheur, the sacrifices made by Mary Cassatt and Georgia O'Keeffe (I named my daughter Georgia after her),

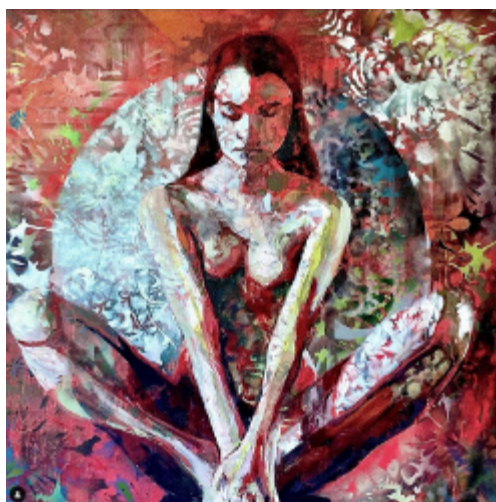


*Listen Up*

the expressive figurative works of artists like Suzanne Valadon and

**It's important for me to be as honest as I can through my art which is often the most difficult for me**

*For Jannette*



Gabriele Munter and, of course, the honesty and authenticity of Frida Kahlo's work.

**What themes does your work involve?**

My figures and portraiture try to explore the complexity of human emotions. I sometimes use patterns in my work as a means to connect the emotion to the subject and the viewer. I use both abstraction and realism to highlight the variability of our own emotional landscapes.

## INTERVIEW

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**Thressia Kriebel:**

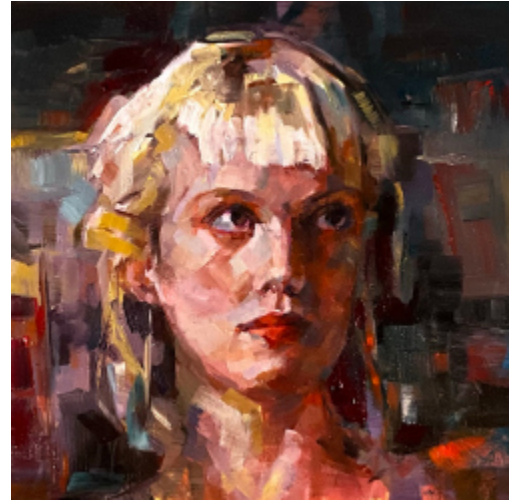
*I took my first painting class as an elective in college and that experience irreversibly changed my life. Though I didn't see myself as a natural educator becoming an art teacher kept me connected to the creative lifestyle that I longed for. That first year as an art teacher something magical happened and it continued throughout the next 20 years of my career. After I retired from teaching in the schools, I was fortunate enough to direct and facilitate an art school from my home studio and open an after-school art program for teenagers with the help of the Sweetwater Center for the Arts in Sewickley, PA.*

*In 2019, I decided to focus solely on my own journey as an artist, working from my home studio in Sewickley, Pennsylvania.*

**What is important to you about the visual experiences you create?**

It's important for me to be as honest as I can through my art which is often the most difficult for me. I struggle with

*Karma Always Wins*



*Clara*

vulnerability and often find myself painting what I think I should be or feel. I rarely get it right. I do know that when I manage to create something honest, it's much more relatable to the viewer and that can be extremely powerful.

**What is the significance of medium and color?**

Medium and color for me is a vehicle for exploration to express my ideas. I use a variety of mediums in my art including, pastel, pencil, oil, acrylic and spray paint. Each offers a different texture and property that can create levels of depth to my pieces. The infinite world of color is often times overwhelming and can really dilute the impact of a piece. The struggle of a using a limited or neutral palette is very real for me.

**Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

I usually use images that I have either photographed or that I find



somewhere. I use my iPad to create a composition first. It rarely, almost never, looks like the original idea. Following a reference is a very safe route to go when I feel like I need the rush of realism, confidence and purpose... but it's when I discard the reference and dig deep from memory and imagination that the powerful stuff happens. I am a very physically active person and it's usually when I am running or exercising that I generate my ideas for my next painting.

**What is your favorite art accident? Did it change your perspective?**

My favorite part of painting is when something unexpected happens. A line, a shape, a connection between two colors. I think it's about awareness and that awareness does change your perspective and how you interact and relate to your work. It's just like life. How boring it is to not question your perspective on things when the unexpected happens.



*Yours is nicer*

## **How boring it is to not question your perspective on things when the unexpected happens**

**Do you have any artistic goals for the future that you would like to share?**

My artistic goals for the future are to continue to communicate ideas and feelings that are authentic and meaningful. I would like to continue to develop my techniques and skills as an artist so that I can create work that is innovative and thought provoking. I will always continue learning and teaching of some level.

**What do you consider the role of an artist today?**

Artists are innovators, influencers, community builders and collaborators. I think the most important role of an artist is to keep showing up, regardless of what purpose your art might serve the world. Showing up and sharing the work allows humanity to nurture a richer understanding about ourselves and the world around us. ●

**THRESSIA KRIEBEL**



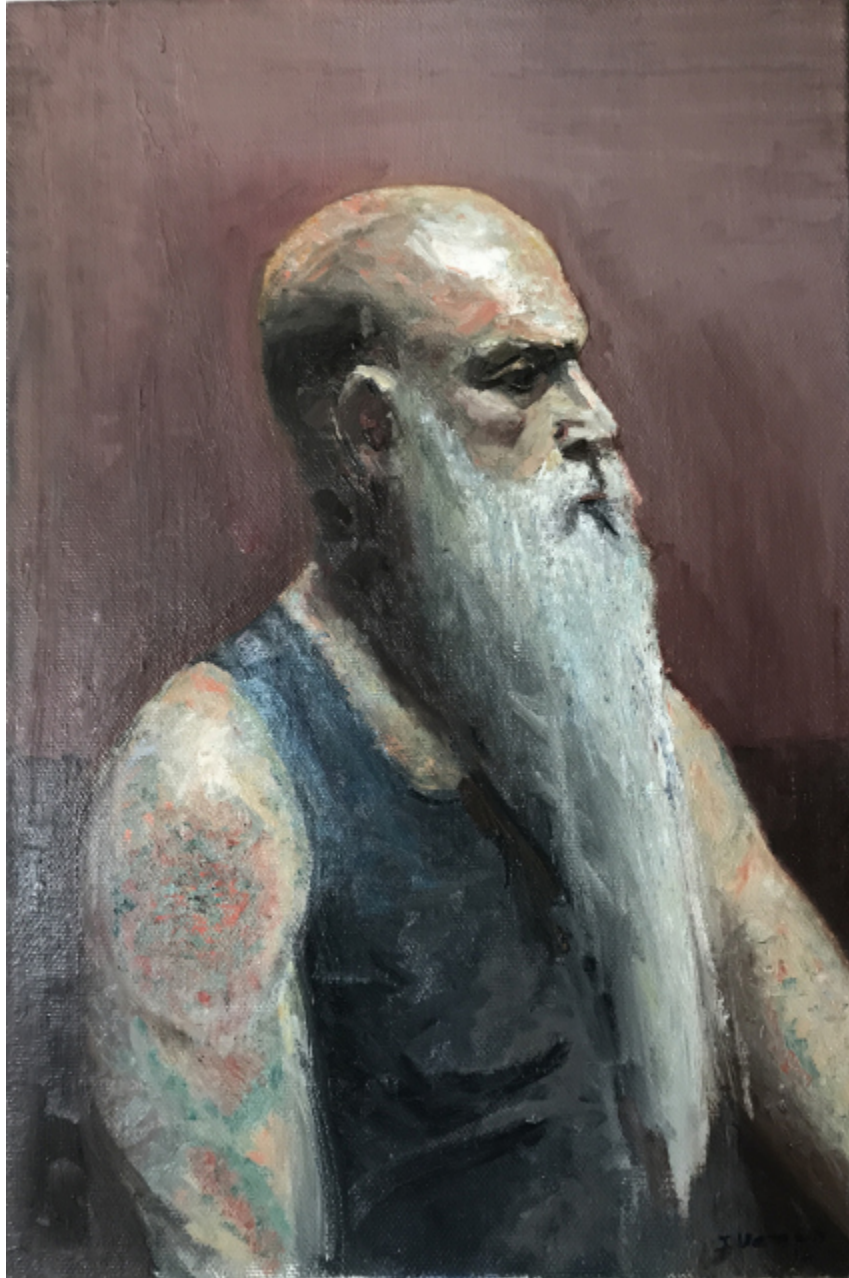
*Forgive me, I know you love me*

**DANIEL COLÓN**



*Portrait of Lucy in the Conservatory Garden*

**JEFF NEWMAN**



*John, San Francisco*  
36 x 24", oil on Hemp Jute

**RANI DOUGLAS**



*Serenity*

# CARINA IMBROGNO:

## I want people to feel happiness and joy when they see my art



**UQ:** Tell a little bit about how you first got into creating art.

In the Spring of 2014 the artist in me woke up after discovering the life and art of a child prodigy, Akiane Kramarik who painted the face of Jesus at the age of eight. Her life story and the image of Jesus titled “Prince of Peace” captivated me so much that it made me want to pick up a brush and paint. At this time I was at a very low point in my life and was once again I found myself fighting for my life. I was born with a genetic illness Elhers Danlos Syndrome. My spine collapsed

one as a child and again as an adult. I also survived two pulmonary embolisms. I had another miracle recovery in 2014 and in 2015 at the age of 40 my art journey began. While I was in the hospital fighting for my life in November 2014 I began thinking of Akiane and Jesus and the impact it had on me. I knew I had to continue to fight for my life once again so I could become an artist. I promised God if he would save my life once again I would try to do something with my life regardless of my disabilities and limitations. Since 2015 I have created over 140 paintings and drawings.

**What artists or movement have had an impact on you?**

My big is an inspiration in my heart has been child prodigy, Akiane Kramarik. I am also inspired by the work of old masters. I love the old Dutch and Flemish painters. The realistic art of that time is so inspirational to me. These painters used incredible details in their work.



*Heavenly Tulips*

**...we have enough darkness in the world and I want to bring light to people not sadness when they view my work**

I'm also fascinated by the use of dark backgrounds in their work. I use a lot of dark backgrounds in my work as well. I am also very inspired by an incredible wildlife artist named Richard Macwee, based in Scotland. His work is unbelievably beautiful and he has a very unique style that he worked very hard to achieve over the

years. His medium of choice is Pastels, and he inspired me to try Pastels in 2019. Since then I've created over 85 pastels.

**What themes does your work involve?**

I enjoy depicting people, children, pets, wildlife, landscapes, nature, still lives,

## INTERVIEW

botanicals and spirituality. My inability to ever have children of my own draws me to depict them. I enjoy depicting the beauty of nature and everything in it. I don't enjoy

have enough darkness in the world and I want to bring light to people not sadness when they view my work. I want people to feel happiness and joy when they see my art.

### **One of my big dream and goal is to help create a program that would help disabled artists with low incomes to buy art supplies at a reduced cost**

depicting all the trauma I went through. The way I look at it is that we

*Noyan*



**What is important to you about the visual experiences you create?**

It is very important for me that when people look at my work, they feel happy. They feel the love that I put into my work. I enjoy most drawing animals because I feel they provide so much love and affection to us when I draw animals I can feel their love, and emotions. Animals are so enjoyable for me depict. I love to draw and paint with a high detail to give the highly realistic look.

**What is the significance of medium and color?**

I enjoy working in almost every medium, but my medium of choice for the past four years has been pastels. I also enjoy painting in oils and acrylics and gouache. I love using dark colors for backgrounds dark blue being one of my favorites.

**Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

I normally work from photographs. My style is photorealism. Recently, I began





*Bobby V. and Prince*

learning how to use a camera and take my own pictures. I tried working from life and it's a bit harder with my health condition so I use mostly photographs. I also recently started learning how to use computer programs, and I am learning how to edit my images.

**What is your favorite art accident?  
Did it change your perspective?**

I had an accident when I was creating this portrait of Elon Musk going to space in pastels. The metallic part of his suit got stained when the painting fell from my easel. I tried covering it with Pastels and I was not able to cover the stain. Fortunately enough, I came up with the idea to paint the area with gouache which dries just like pastels. I was able to save the painting. I was really happy that the gouache worked. I had put over 80 hours to create this piece. I am now interested in learning restoration.

**Do you have any artistic goals for the future that you would like to share?**

One of my big dream and goal is to help create a program that would help

disabled artists with low incomes to buy art supplies at a reduced cost. I think it would really help disabled artists to motivate them to do art. Art supplies are extremely expensive. Lowering the cost would give those with low income, a chance to do their art as a form of therapy. I have found that for me art helps me with my depression and anxiety and all the complications associated with my genetic disorder.

**What do you consider the role of an artist today?**

I'm very blessed to have discovered my art ability, and I feel it's a gift from God. My job is to share my artistic gift with the world. I want to inspire people with my art. I want to continue creating art that people feel happy and peaceful to view. I don't enjoy depicting the hardships in my life. The way I look at it is that we have so much sadness and negativity in the world as it is, why add more sadness. I want to bring joy and happiness to people when they view my art and be part of making positive changes in the world. ●

*Elon going to Mars*



**CARINA IMBROGNO**



*Innocence*

TRESSY JANE



*Kindra*

# SIHUA LIU: Good art should be touching



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*Sihua Liu is a Master of Fine Art, Member of the Portrait Society of America.*

*Famous Chinese portrait artist Sihua Liu was born in 1988 in the Eastern part of China in Changde city. He studied Arts at Hunan Normal University.*

*The artist had many successful exhibitions in the USA, Switzerland, and other countries.*

**UQ:** Tell a little bit about how you first got into creating art.

When I was a child, my sister liked painting. I think I was influenced by her. That's when I got caught up in the painting. My parents also supported us.

I still remember in the fourth grade of primary school, when I was at my aunt's house, my mother called me back home to study art. At that time, I was starting to study art systematically.

**What artists or movements have had an impact on you?**

I like the art of the Pre-Raphaelite and the Art Nouveau Movement very much. Especially Rossetti and Mucha, I am fascinated by these two artists. In the future, I will continue to paint artworks in this style.

**What themes does your work involve?**

The themes of my works include girls and flowers, which integrate Pre-Raphaelites, Art Nouveau and modern aesthetics to present a new beauty. I hope that the audience will be touched when they see my artworks.

**What is important to you about the visual experiences you create?**

For me, the beauty of form is very important, and the picture should bring you a beautiful visual enjoyment. Good art should be touching.

**What is the significance of medium and color?**

In my opinion, medium and color play the role of an artistic language with which the artist creates a work of art.



*Myth of The Flowers*

**For me, the beauty of form is very important, and the picture should bring you a beautiful visual enjoyment**

## INTERVIEW

**Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

Generally, I will first have an idea, and then adjust it repeatedly in my mind. Finally, I will shoot some materials, and then paint. Of course, I will make some adjustments during the painting process.

**What is your favorite art accident? Did it change your perspective?**

The process of artistic creation is tortuous. I have gone through a lot to determine the current direction of artistic creation. I personally prefer the aesthetic and realistic style, and I will continue to develop in this direction for a period of time in the

*Young Girl in White*



*Sister in The Maze of Flowers*

future. As for whether the style will change, I can only follow nature up.

**Do you have any artistic goals for the future that you would like to share?**

I will create more works in the future. Before, I wasted a lot of creative time due to the trivial things in my life, plus my personal health. Now everything is slowly returning to the right track. I want to use this good opportunity to hurry up and create. Life is very simple now, it includes only painting and spending time with my family.

**What do you consider the role of an artist today?**

The role of an artist today is diverse and dynamic. Artists have the power to inspire and transform society through their creative endeavors. They are able to question society and provide fresh perspectives on the world we live in. ●



*Crystal Ball And Flower*  
Oil on Canvas, 37 x 29cm, 2021

**AMY NEWTON-MCCONNEL**



*Busker*

ICM Photography



**FRANCESCO PULIGA**



*Nobody*

# BRYCE NICHOLSON: Ultimately, I want my paintings to come to life



**UQ:** Tell a little bit about how you first got into creating art.

I've been practicing art since I can remember. Whether through punishments like time-outs or my own motivation, I've been engaged in creating art from a young age. However, it wasn't until I was around 11 years old that I began to seriously pursue art with the goal of achieving something meaningful.

**What artists or movements have had an impact on you?**

Mark Rothko has had a profound impact on my work. His consistent layering and overlapping of colors have added significant depth to my own creations, just as Rothko achieved

in his large-scale paintings. Additionally, Francisco Goya's black paintings have taught me the power of the environment and storytelling in an artist's work. I believe that challenging viewers is a remarkable achievement to strive for as an artist.

**What themes does your work involve?**

My artwork revolves around conveying emotions through a surrealist approach. Rather than having my characters feel the emotions, I aim to make them visible and tangible, capturing moments of emotion at face value instead of bottling them up inside.

**What is important to you about the visual experiences you create?**

It is crucial for me to fully immerse myself in the characters I create. I commit to feeling with them, becoming them, and reacting as they would. Ultimately, I want my paintings to come to life.

**What is the significance of medium and color?**

I choose to work with oils because it is a volatile medium. I appreciate the



*The Fourth Disciple*

Additionally, the thick texture of oil paints provides an illusion of depth, reminiscent of the skin.

**Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

All of my creations originate from my imagination. In the early stages of my career, I used to reference photographs for my hyper realistic charcoal drawings, but I found that it made my

## **My artwork revolves around conveying emotions through a surrealist approach**

possibility of making mistakes and being able to respond to them in a meaningful way. I find beauty in the harmonious balance that can be achieved between colors that may initially seem incompatible.

work feel less authentic. If I could recreate something from a photo, so could someone else. Now, I strive to create works that are honest and uniquely conceived from my own creative perspective. I use layering

## INTERVIEW

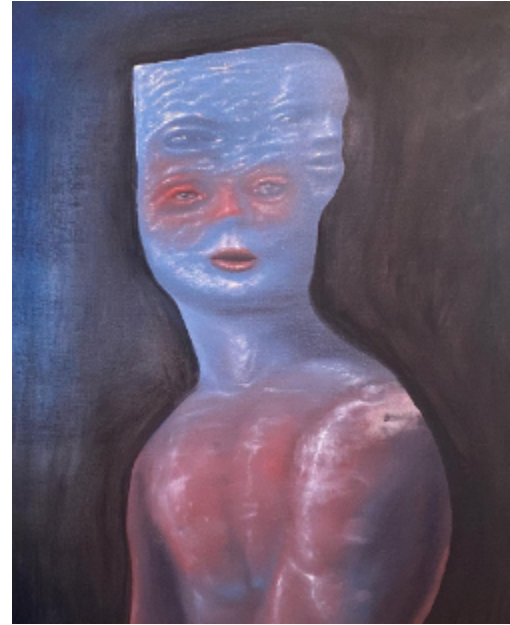
and pentimento techniques, continuously refining my paintings until they come to life.

**What is your favorite art accident? Did it change your perspective?**

While I have experienced numerous art accidents, I don't recall any specific ones. Interestingly, whatever happens in my work always seems to find its place, as the characters I create embrace the mistakes and incorporate them into the subject. Rather than shying away from mistakes, I embrace them and view them as opportunities.

**Do you have any artistic goals for the future that you would like to share?**

My artistic goals for the future revolve around achieving widespread visibility while maintaining personal



*Untitled Portrait Study*

anonymity. I envision my work being displayed on skyscrapers and city streets, yet I don't seek recognition for myself. It would bring me immense joy to have my art showcased to the public

## **My artistic goals for the future revolve around achieving widespread visibility while maintaining personal anonymity**

anonymity. I envision my work being displayed on skyscrapers and city streets, yet I don't seek recognition for

for generations to come, but I prefer to revel in my accomplishments in solitude.

*The Moment After*



**What do you consider the role of an artist today?**

I believe that the role of an artist today is a testament to their enduring legacy. Just like Van Gogh, who faced rejection during his time but is now celebrated, one should never compromise their capabilities for instant glory. Instead, create honest and authentic work, and perhaps your name will resonate through the years in due time. ●

BRYCE NICHOLSON

**BRYCE NICHOLSON**



*The Third Disciple*

Oil on canvas, 24" x 30" x 1.5"

ZUSANESQUE



*Trajectories*

**EXHIBITION**  
**LANDSCAPE**

**FEATURED ARTISTS:**

**SOPHIA KÜHN**

**AMY NEWTON-MCCONNEL**

**LAUREN ARISTIZABAL**

**NOELLE O'HANLON**

**JEFF NEWMAN**

**MÓNIKA FODOR**

# SOPHIA KÜHN:

## Nature and my innermost feelings inspire my work



**UQ:** Tell a little bit about how you first got into creating art.

When I was 19 years old, I bought my first easel and oil paints. After a long period of working as a graphic designer and in marketing, I rediscovered painting about 5 years ago. I knew immediately this is my passion. Nowadays, I also continue to work on my pieces digitally. Let's see what the future holds.

**What artists or movements have had an impact on you?**

My favorite artists are Dali and Monet, particularly their works "The



"Persistence of Memory" and "Water Lilies." However, what truly inspires me the most are people, especially artists, who remain uninfluenced and create their own unique art.

**What themes does your work involve?**

My inspiration comes from my emotions and the nature. I love being outdoors and absorbing all the impressions around me. I observe the movement of clouds, the ever-changing sea, the vibrant colors, tides, surfers, children playing, and solitary individuals. While painting, I process my own feelings, sometimes melancholic, sometimes angry, and at other times full of vibrant colors and life. My approach is intuitive, and I abstract more and more.



*Renewal*

depth on the sides of the canvases, which I always incorporate into my artwork. This eliminates the need for framing and provides a more immersive experience when viewed. Acrylic paints allow me to stay in tune with my intuition and not be

**what truly inspires me the most are people, especially artists, who remain uninfluenced and create their own unique art**

**What is important to you about the visual experiences you create?**

The viewers should immerse themselves in the artwork and listen to their own emotions for a brief moment while contemplating it. As an emotional person, painting serves as a form of therapy for me. When I am angry, I paint, and the same goes for when I am sad. It allows me to channel and express my emotions.

**What is the significance of medium and color?**

Acrylic paints and 3D canvases are my go-to choice. I love the added

constrained by time. There is now a wide range of diverse pigmentations and consistencies available, offering endless possibilities.

**Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

The process varies, often starting with observing the sea, the clouds, and the people. That's where I can feel emotions intensely. Sometimes it's loneliness, sadness, other times weightlessness, joy. Of course, I also take a lot of photographs, paying

## INTERVIEW

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*Sometimes I wonder myself what I created on the canvas. When I was very bad years ago, I had the good fortune to be often at the Atlanticoast. The clouds, the water, the colors have helped me through hard times. Then I started to paint, first I studied self-taught painting techniques, until I came to the point to paint intuitively. Now I go to the studio, choose a canvas and look at the painting tubes. At some point, I start painting. Depending on how I feel, what I feel or want to express. Very useful for introverts nerds. This is the story of my art.*



*Peace of mind*



attention to many details. Often, I don't look directly at the sunset, but stand with my back to it, searching for changes in light and color. When I paint, I spontaneously decide on the canvas size, and I choose colors based on intuition. Sometimes I look at photos, other times I have dreamed of an idea. The direction also changes during the painting process. I love having this freedom.

**What is your favorite art accident?  
Did it change your perspective?**

There have been moments when I deviated from my original plan while painting and ended up liking the result. That brought me to a point where I started painting intuitively and stopped overplanning.

**Do you have any artistic goals for the future that you would like to share?**

Yes, as an artist, I want to be an example for other women, showing them that it's important to listen to

their intuition and not let others dictate their worth. Constructive criticism is valuable, but not everyone has to like you or your art. Of course, I would love to share my art with the world. I enjoy observing people's reactions to my works, preferably incognito. At the end of the day, though, my ultimate dream is to live by the sea and create art.

### **What do you consider the role of an artist today?**

Every artist must answer that question for themselves. Some artists showcase the injustices of the world, while others highlight its beauty, diversity, or even question it. Art has the power to resonate with individuals and allow them to pause and reflect.



*Keep dreaming*

## **At the end of the day, though, my ultimate dream is to live by the sea and create art**

*Golden*



With the advancements in NFT technology, we now have the ability to promote and support art in the digital realm. This has not only allowed me to imprint my art in the blockchain but has also sparked my interest as a collector.

The importance of art lies in the emotions it evokes, and this is not limited by physical constraints. The ability to own and trade unique digital assets through NFTs has opened up new avenues for artists and collectors, transcending the boundaries of traditional art mediums. At the end of the day, art is about the feelings it elicits. ●

SOPHIA KÜHN



*Red love*

**LAUREN ARISTIZABAL**



*Myakka Palms No.2*

# JEFF NEWMAN:

## Creating art is a metaphor for natural selection in evolutionary theory



**UQ:** Tell a little bit about how you first got into creating art.

I was a hyperactive child often forced to sit down and be quiet. I learned to transfer my physical impulses inward. Art books, drawing, and building stuff out of junk were the things I turned to. I believe this is why I feel most comfortable expressing myself visually rather than verbally.

An informal art education began early in my life in his grandmother's library. As a painter and interior decorator, her library had many books filled with Russian academic art, impressionists, post impressionists, expressionists, cubists, and abstractionists. After retirement I studied academic drawing and painting under Iliya Mirochnik, Slava Korolenkov, and at

the Bridgeview School of Fine Arts in Queens, NY.

A keystone moment for me as an artist today happened in 1968, at 13 years old. I traveled to San Francisco on a family vacation and visited my uncle Jim's art gallery, Dilexi. The gallery was known for its avant-guard sensibilities and focused on the contemporary art movements and artists of that time. During my visit, my uncle Jim Newman introduced me to several of the artists the gallery represented that happened to be there. I thought I had met the coolest people on the planet and was immediately captivated by everything



*Giverny 2*

## Plein air is often a humbling experience, but also can be a real confidence booster

and everybody there. I wanted to be like them. I spent the next couple of

*Paris Twilight*



years doodling op-art on everything, creating all sorts of abstract and surreal dioramas out of anything I could lay my hands on, often stuff from the trash bin.

### **What artists or movements have had an impact on you?**

Impressionism, cubism, post impressionism, academic, surrealism, abstract expressionism, expressionism, as well as the Art Deco and Nouveau movements.

### **What themes does your work involve?**

I like to work within themes. I'll experiment a lot looking for new looks while working out ideas until something clicks. I painted my Dream Series paintings through this process.

## INTERVIEW



California poppies

### **What is important to you about the visual experiences you create?**

The highest importance to me is when looking at my completed works I feel a high level of dramatic content in the paintings whether it comes from the chosen subject and how I balanced elements across several spectrums including, high vs. low key, representation vs. abstraction, less vs. more defined shapes, flat vs. modeled, warm vs. cool, high vs. low chroma, etc.

## **I only ever work for a true representation of life when I'm painting or drawing figures from life for my own education, practice, and enjoyment**

### **What is the significance of medium and color?**

I work 98% in oil but often use gouache, conte stick, and graphite for sketching out ideas or life studies. Depending on the "look," that I'm

going for, I may paint in traditional oils or oil paints based on alkyd resins for their fast drying and transparency qualities. So far as colors go, lately I have been using a CMYK color scheme with as transparent as possible alkyd paints on my pallet and alkyd resin mediums of various viscosities to get the vibrant colors in the dream series.

### **Do you work from memory, life, photographs, or from other resources?**

I go through periods of doing all of that. I began about 12 years ago or so as a "from life," artist if you don't count when I was a kid. I go through periods where I paint plain air a lot, especially when I want to judge how much impact recent studio work has had on my painting. Plein air is often a humbling experience, but also can be a real confidence booster.

Whenever I'm out and about, I'm taking pictures. I use photo editing software (GIMP) to cut, paste, mix, combine, mess up perspective, change the value structure, mess with the

colors, until I wind up with something that I can use as a piece of reference material. Sometimes it only results in an effect that I try to achieve when painting an entirely different subject whether from memory, life or



photograph. I only ever work for a true representation of life when I'm painting or drawing figures from life for my own education, practice, and enjoyment.

**What is your favorite art accident?  
Did it change your perspective?**

One day I had the thought that creating art is a metaphor for natural selection in evolutionary theory. It absolutely changed my perspective. I came to the conclusion that I must be willing to sacrifice every skill I had acquired regardless of how hard I worked to acquire it or how much it



*Groom's Beach, Grenada*

is a part of my artist's tool kit. My ideas must have the room to compete in my studio. Sacred cows take up space that new discoveries would otherwise occupy.

*The Giant*



**Do you have any artistic goals for the future that you would like to share?**

Artistically speaking, my goals right now are focused on uncovering a new theme and look for my next series of paintings.

**What do you consider the role of an artist today?**

From what the earliest cave painters shared with members of their tribe to the pure abstraction of the 20th Century took 64,000 years to evolve. Today a painting is available around the world in milliseconds on the internet for other artists, collectors, and people who love paintings. From those earliest human artists expressing themselves artistically, to their artist descendants today, artistic expression has been a driver of human evolution.

The role of an artist today is to continue doing what they do with the knowledge that evolution and natural selection will do what they do, and your art will be a part of it. ●

**JEFF NEWMAN**



*Giverny 1*  
Oil on Canvas, 18" x 24"

**JEFF NEWMAN**



*Boathouse on the Connecticut River at Sunset*  
Oil on Canvas, 12" x 16"

**NOELLE O'HANLON**



*Snow in the valley, Lissagurraun*  
Oil on canvas paper

**MÓNIKA FODOR**



*Farm*

Oil painting, fiberboard, 50 x 60 cm

**AMY NEWTON-MCCONNEL**



*The Three Amigos*  
ICM Photography

**EXHIBITION**  
**DREAMS**

**FEATURED ARTISTS:**

**AARON KRONE**  
**OLGA MCNAMARA**  
**COMA YANK**  
**DAVID MORRISON**  
**JUEON PARK**  
**JACLYN BAE**  
**EVA ANDRE**

# OLGA MCNAMARA:

## The art remains my compass, guiding me through life's complexities and joys



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*Based in Ireland (formerly in Cyprus), Olga McNamara creates abstract, expressionist and impressionist-style paintings that explore profound impulsive and instinctive emotions and the intrinsic desire for happiness. Through her vivid plein-air paintings of landscapes and still life depictions of objects that captured her imagination, Olga encourages the viewer to appreciate the beauty in everyday places. More recently, the evolution of her creative seeking has led her towards a new direction of emotion-filled abstract expressionism and her paintings have taken on a new meaning that she hopes will resonate with her audiences. Professional member of Visual Artists Ireland.*



**UQ: Tell a little bit about how you first got into creating art.**

I was born and raised in sunlit Uzbekistan, a fascinating country rich with cultural vibrancy and a bright, passionate soul. My artistic journey commenced at a young age, inspired by the natural world and its endless array of colours and forms. Growing up, I was continuously enraptured by my environment; its splendid beauty seemed to echo within my very being, demanding to be expressed on canvas. To me, the beauty seen and felt needs to be splashed out onto a canvas – otherwise, it begins to overwhelm me. My passion for painting seeped into all aspects of my life. All of my university lecture notes were filled with sketches – candid illustrations of our shared student life – to the point where they had all been taken as souvenirs by my university friends. This unquenchable desire to chronicle my surroundings and experiences laid the foundation of my artistic evolution. Years later, fate brought me to Cyprus. Under the tutelage of the brilliant artist Miho Ebanoidze, my artistic

*As long as you want me to*

## **To me, the beauty seen and felt needs to be splashed out onto a canvas – otherwise, it begins to overwhelm me**

voice began to find its distinct rhythm. Working en plein air, I revelled in the act of capturing the vibrant energy of life under the Mediterranean sun, exploring the intricate interplay of light and shadow, and finding beauty in everyday scenes. Over several years, I have come a long way: my first group

and solo exhibitions, my first personal online store, my first local and global sales. Each new milestone was an exhilarating blend of trepidation and anticipation. It was a time of self-discovery and introspection as I explored various styles, weathered creative setbacks, and celebrated

## INTERVIEW



*However Long You Say*

fortunate artistic revelations. It was during this period that I truly understood the central role art has played in my life – it is my essence, my passion, my language, and the pathway to my personal and professional growth.

Upon moving to Ireland, my artistic expression underwent a significant evolution. Drawn by the ethereal beauty of the emerald Irish landscapes, I began to unravel the enigmatic language of abstract expressionism. The transition was as much an emotional journey as it was an artistic one. Each canvas I approach in this new style is an intimate conversation,

a dialogue without words, invoking not just a visual appeal but an emotional response. It is an opportunity to explore a new facet of this world and myself, a journey I look forward to every day. It is an ongoing process of discovery, a manifestation of love, joy, and a celebration of the human spirit. Today, as I continue to evolve and grow, the art remains my compass, guiding me through life's complexities and joys.

**Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

Creating art for me is a transcendental experience. When I stand before a canvas, palette in hand, I feel both exultant and removed from everything else.

In the past, my art emerged from the vibrancy and energy of Cyprus. Autumn through spring, I drove around the island with a palette and an easel, capturing everything from the sea and the mountains to villages, flowers, and cats. The plein air process is a deeply immersive one, steeped in direct observation and sensory experience, which allowed me to connect with my surroundings on a deeper level and weave my fleeting thoughts into brush strokes.

My transition into abstract expressionism was as much pivotal as it was accidental. Over a year ago, I found myself yearning to paint on a day when the weather conspired against me – the skies were grey, and a relentless rain drummed against my window. The day had cast a specific mood, and I was filled with dreamlike introspective thoughts. Instead of



*Celestial Spring Ensemble*

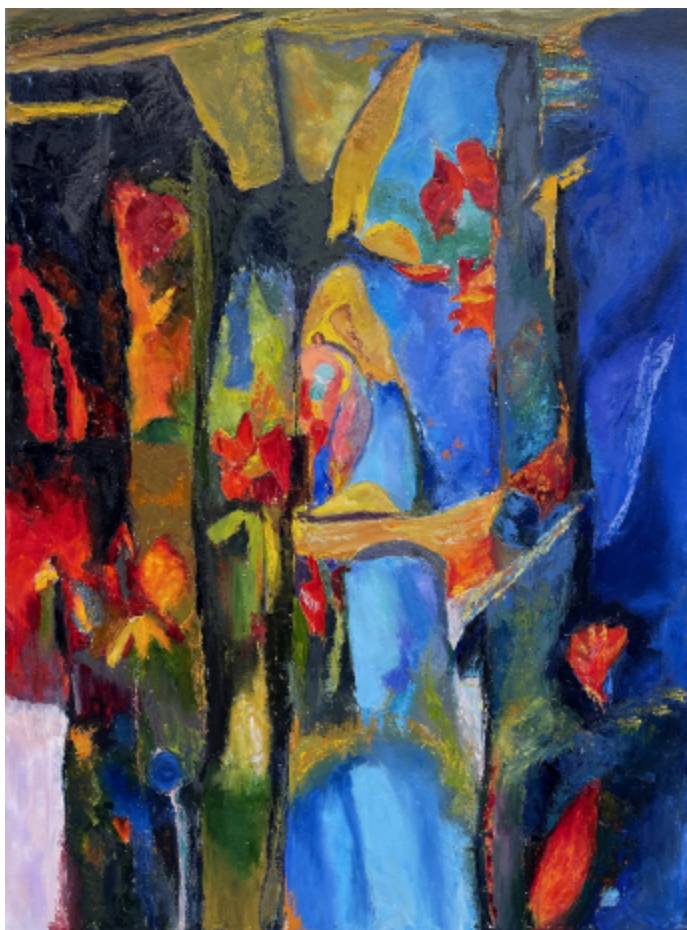
succumbing to the weather, I took up a canvas and began pouring my dreams and thoughts into it, uninhibited by the need for physical references or apparent realities. As I navigated through this unfamiliar territory, I experienced a thrilling mix of apprehension and exhilaration. There were moments of uncertainty where my brushes hesitated, but there were also moments of discovery that came as unexpected treasures. With each painting, I found myself inching closer to an artistic language that felt intensely personal, one that resonated with my essence. Through this process, I have come to realize that abstract expressionism is not merely a style but a language that allows me to articulate my most profound thoughts and emotions, making it an integral part of my artistic identity and growth.

**What is important to you about the visual experiences you create?**

When I look at my previous works, it is akin to revisiting a diary. Each piece I create becomes a snapshot, preserving the nuances of my feelings and thoughts, be they a spectral glimmer of hope, lingering sadness, an elusive question (“what if...”) or a burst of pure joy. I find that the core emotion threading these visual narratives is invariably hope, which takes on different forms and hues, sometimes appearing as a ghostly wisp, at other times blooming in radiant and assertive colours.

What is truly important to me about these visual experiences is their

*Bridging the Unthinkable*



## INTERVIEW

capacity not only to archive my emotional journey but also to ignite a connection with the viewer. I create art not as a monologue but as an invitation to a dialogue. My paintings

art, will embark on their own journey of introspection, perhaps recognising a reflection of their own emotions, experiences, and questions within the shapes, colours, and textures.

### **My paintings are like open-ended questions, and I value the unique interpretations and responses they elicit**

are like open-ended questions, and I value the unique interpretations and responses they elicit. It is my hope that each viewer, while engaging with my

This exchange of emotional energy is not only therapeutic but also serves to remind us of our shared human experiences.

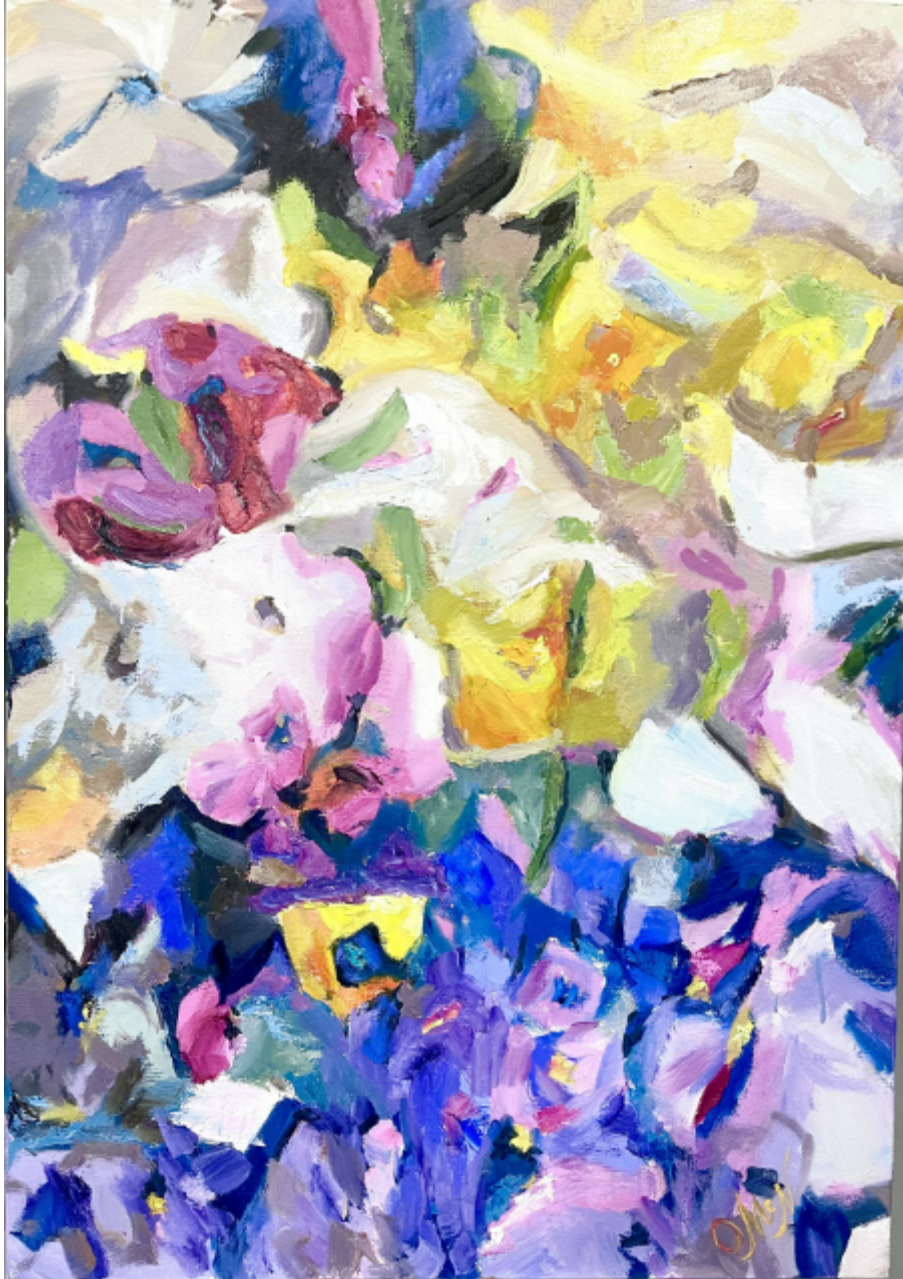
*Summertime Solitude*



### **What artists or movements have had an impact on you?**

My artistic journey has been shaped by the influences of various artists and movements that have resonated with me at different stages. During my period of painting landscapes and taverns, the freshness and vibrancy of French Impressionism were my guiding light. The masters of this movement, with their unique ability to evoke the rustling of leaves in the wind and the fragrance of the fields, inspired me to imbue my own art with a similar sensory richness. As my style evolved, however, so did my sources of inspiration. My recent turn towards abstract expressionism has been deeply influenced by the works of Jackson Pollock, Mark Rothko, and Joan Mitchell. I am enchanted by the mesmerising interplay of form, colour, and emotion in their art. The magic they weave on canvas, liberating expression from the constraints of form, resonates with my current approach to painting. ●

**OLGA MCNAMARA**



*Ethereal Pansy Gardens*

Oil painting on Canvas, size: 70 x 100 x 1.5cm (unframed)

**AARON KRONE**



*The Door*  
Acrylic

COMA YANK



*Need to wake up*

DAVID MORRISON



*ISOLATION at what cost*

60cm x 60cm Digital Art Print on Canvas Mixed Media, Acrylic and Glass



**JUEON PARK**



***Spirits***

Oil on Canvas, 72" x 96"

JACLYN BAE



*Dream IV*

Discharged color of used denim Jeans, fabrics, hand dyed papers

**EVA ANDRE**



*In dreams*  
Acrylic on canvas

FARNOOSH DOROODGAR



*Waiting*

CURATOR: VANESSA WENWIESER

**EXHIBITION**  
**ARTIST**  
**OF THE SPRING**

**FEATURED ARTISTS:**

**ANDREA WOHL KEEFE**  
**EMMA KAPIOLANI HUGHES**  
**FRANCESCO PULIGA**  
**JUSTIN SCOTT**  
**CARINA IMBROGNO**  
**AMY NEWTON-MCCONNEL**

# ANDREA WOHL KEEFE:

**I am interested in  
making visual art  
that is about how  
we see**



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*Andrea Wohl Keefe was born and raised in Bridgewater, NJ.*

*She received a BFA from the University of Michigan in Ann Arbor, MI, and an MFA from Miami University in Oxford, OH.*

*She currently lives in Philadelphia, PA, where she teaches art at Central High School and works in her studio as much as possible.*

**UQ: What themes does your work involve?**

I am interested in making visual art that is about how we see.

I want to make work that highlights the ways we put together the images and construct the stories that become our narratives.

**What is the significance of medium and color?**

The media and techniques in many ways make the work. Although I start with sketches of an idea for a visual work, I usually begin with a medium that permits me to surrender control. I know just enough about the medium to lay the water down and to add the ink or watercolor paint, but I then have to wait and see what happens. Sometimes I use a resist, spray bottle or other material that adds to the surprising results. I know just enough about printmaking to lay the paper on



*Undone 01*

## **I am interested in letting go of what I think I know and using the media to make the art about discovery**

the inked surface and to see my marks pull up the ink, but I have little control over exactly how much ink shows up and what textures transfer. Sometimes I float the ink on water combining these media. Whether beginning with wet-into-wet or a monoprint, I have this resulting thing that I have to respond to. I am interested in letting go of what I think I know and using the media to make the art about discovery. Color development comes later in the process as a way to help the work

communicate. Color is used to push the space, create emphasis, move the eye, and add contrast or balance. It is used to manipulate.

### **Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

I start with sketching and then realize that I need visual reference materials to guide my work. I will take photos for this purpose. I go online to

## INTERVIEW



Undone 07



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*My work is motivated by my interest in psychology. In particular, I am interested in how we bring together the information our sensory observations provide into narratives that we use to define who we are and what we come to believe about the world we live in. The knotted forms in my art represent the ways our thinking becomes connected to our past experiences - the way we develop our perspective and subjective history. As for the corporeal elements seen in my work, they can be animated or paralyzed by our thoughts, and adversely they can be manipulated by our actions. It is about taking control and giving up control. Generally, what interests me is how this entirely subjective experience is what we share with others, and it is also what makes us uniquely different from one another. When another person truly “gets you”, it’s like they’ve crossed this great chasm and reinforced what it means to be human.*

research a topic of interest and often that results in seeing images that become incorporated into a work.

**What is your favorite art accident?  
Did it change your perspective?**

I love being a bad printmaker and working to maintain the art “accident”. It is that experience of lifting off the paper and seeing something unexpected that gets me excited. When I start to be able to predict what the work will be, I switch into work-mode and playtime ends. The “accident” is a necessary part of the conversation for me.

**Do you have any artistic goals for the future that you would like to share?**

I have lists but probably not the same thing as goals. ●



**ANDREA WOHL KEEFE**



*Undone 05*

EMMA KAPIOLANI HUGHES



*Meat Jesus*

Acrylic, oil, and grocery ads on canvas

FRANCESCO PULIGA



*The Masque of the Red Death*

# JUSTIN SCOTT:

## My goal is to draw out a reaction from the audience



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*Justin Scott (b. 1997) was raised in Bridgeville, PA, a quiet town outside of Pittsburgh, PA. He has an associate degree in Welding from the Community College of Allegheny County, where he attended multiple art history and art fundamentals classes. He has been involved in his art study side-by-side with his study of music since the age of 10, allowing him to be multi-instrumentalist. He is currently a Resident Artist at Redfish Bowl (Lawrenceville, PA), as well as working in his at-home studio (Carnegie, PA).*

**UQ: Tell a little bit about how you first got into creating art.**

I got into art when I was very young due to my love for Cartoon Network. I used to trace different cartoon characters and then try to draw them from memory. After that, I got into playing the guitar and skateboarding when I was a teen. Skateboarding gave me a whole new perspective of the world, whereas guitar made me start to really listen and focus. Both of them helped shape who I am today as an artist and a person.

**What artists or movements have had an impact on you?**

Some of my biggest art influences are Ed Templeton, Mark Gonzales, and George Condo. Ed Templeton and Mark Gonzales are both skateboarders and artists. They were the first inspiration for me because they were the most relatable and shared a similar love for skateboarding and art. George Condo was introduced to me through later studies, and I was completely hooked. I was truly enamored by his style and

*Man in Yellow*

While trying to find myself, I tend to take on whatever I surround myself

**The themes that I work on are identity and humor**

the way he pulled from many great artists to create something refreshing for the art world.

**What themes does your work involve?**

The themes that I work on are identity and humor. Being in my mid-twenties, identity is the common dilemma everyone my age deals with.

with. I feel like a chameleon who just hasn't mastered blending in.

**What is important to you about the visual experiences you create?**

My goal is to draw out a reaction from the audience. Whether that be positive or negative, art can invoke many different emotions for different people. I also try to be very

## INTERVIEW

ambiguous with my titles so that the audience can form their own interpretation. By doing this, I get to hear ideas or concepts that I have not considered before.

**Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

I take my inspiration from many different avenues — people walking by, social media, nature, hearing songs, architecture, street art — simple observation.

I treat my brain like a sponge and absorb everything around me.

I then use my memory/whatever my brain is fixated on to influence what I create.

**I take my inspiration from many different avenues — people walking by, social media, nature, hearing songs, architecture, street art — simple observation**

Girl #1



My creative process can be described with one word: manic. I don't work on art all day everyday but instead attack a piece whenever I feel a mood. Then once I start, I become fully submerged and blackout my surroundings. I also don't usually work from reference but go into a piece blind and head on. Whatever mistakes may come, I embrace them with open arms.

**What do you consider the role of an artist today?**

The role of any artist today should be to help engage our audience to think and see in different ways. Artists provide a sense of meaning and reaction to human life.

To quote Ernst Ludwig Kirchner, "A painter paints the appearance of things, not their objective correctness, in fact he creates new appearances of things." ●

JUSTIN SCOTT

**JUSTIN SCOTT**



*Me, Myself, and I*

Acrylic and Pastel on Canvas, 20" x 24"

**CARINA IMBROGNO**



*A Mother's love*



DIGITAL PAINTING

ARTIST OF THE SPRING

**AMY NEWTON-MCCONNEL**



*Creative Spirit*  
ICM Photography



SOPHIA KÜHN  
*Red love*