

Adam Eisenstat
Writer / Marketing Communications Consultant
Contact: ajeisenstat@gmail.com • 917.282.8949
LinkedIn: [Linkedin.com/in/Adameisenstat](https://www.linkedin.com/in/Adameisenstat)
Writing Portfolio: AdamEisenstat.com

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Links to Art Writing

Blog Posts on Art Promotion ([Meta-Media.net](#))

[Self-Promotion for Artists: More Than a Necessary Evil](#)

[Social Media for Artists](#)

[To the Artist in Search of a Marketing Strategy](#)

[How I Work with Artists \(Producing an Artist Statement\)](#)

[Webinar: Writing a Compelling Artist Statement](#) [Go to bottom of pg., "Click Here to Watch"; Windows Media Player req.]

Articles / Essays / Reviews

[Empire of Hype: A History of Artists and the Media \(Visual Arts Journal\)](#) [\[article\]](#)

[Becoming Unreal: The Artist's Duty in a World of Illusion \(I-Vortex.com\)](#) [\[essay\]](#)

[Three contemporary painters \(ARTograma\)](#) [\[reviews\]](#)

Additional Samples

[Web Copy: Nicholas Chistiakov \(painter\)](#) [\[sel. screen shots\]](#)

[Artist Statements: Four Sculptors](#)

[Artist Statements: Two Painters \(pop surrealism\)](#)

[Wikipedia Page: Duke Riley \(mixed media artist\)](#)

Client Testimonials

I enjoyed working with Adam and was impressed by the ease of the whole process. I loved the style and clarity of his writing when I first saw it; and the way he adapted it to my artist statement really exceeded my expectations. He combines outstanding writing skills with a methodical and professional approach—he takes the time to fully understand his subject.

Sheona Hamilton-Grant

The artist statement Adam did for me describes the essence of my work beautifully. His writing is of the utmost quality, a pleasure to behold.

Katina Desmond

Adam's writing captures the best qualities of my art, because he's able to express complex ideas in simple words. He was professional and meticulous. I especially liked our phone interview, which led to an artist statement that truly reflects my work.

Silvana LaCreta Ravena

The statement Adam wrote for me was just what I was looking for; the first draft he sent was the final draft—I didn't change a thing. I think that's because he made a serious effort to really understand my work—with the questionnaire he sent, then the interview. The whole process was smooth and effective.

Atticus Adams

You have done a terrific job of describing what I do. Thanks for your excellent work.

Judy Bales

PERFECT!!! You did an amazing job of crafting this into a professional artist statement. I appreciate the effort you spent on this, putting my work in the best light possible. You are a pro!

Tim Pfeiffer

The artist statement Adam wrote for me is extraordinary, better than I could have imagined.

Randy Susick

I am over-the-moon happy with the artist statement Adam wrote for me! I am delighted that I chose to work with him on this.

Leslie Begert

Silvana LaCreta Ravena: Artist Statement [[Website](#)]

Silvana LaCreta Ravena is a versatile painter who works in oils, acrylics, watercolors, and encaustic. (She also creates wearable art.) Her non-encaustic work is both abstract and figurative while the encaustic work is completely abstract. The encaustics, meticulous in their use of color and line, seem at first glimpse to be heavily influenced by Kandinsky and abstract expressionism, especially color field painting. But further acquaintance with Silvana's unique biography and the sources/inspirations behind her oeuvre reveal an artist who has deftly marshaled passion, intellectual rigor, and solid technique to create a genuinely original body of work.

Silvana is originally from Sao Paulo, Brazil and was educated as a psychologist. She also holds degrees in art therapy and art history. A practicing psychotherapist, her experience in the field led to the development of her signature artistic theme: memory. Further study and experimentation led Silvana to develop her own encaustic technique as a vehicle for exploring the subject.

As Silvana discovered, the hot wax used in encaustic painting, with its soft, pliable consistency is an ideal material for expressing the layered nature of memory. Before application, the heat binds the layers of wax to one another, creating a rich and complex surface. Then the wax, combined with pigment, can be literally sculpted upon the canvass, creating an infinite combination of textures. Silvana's nontraditional technique brings further variety to her paintings through the use of custom made colors and additional manipulations of the material. With different wax mixtures, for example, she can give the raw material varying degrees of opacity and translucency.

"This whole art form is reminiscent of the process we use to store memories . . . It's an ancient idea—Socrates considered wax a metaphor for memory," says Silvana. The layers Silvana creates in her paintings are intended to bring the layers of memory to life; the paintings' textures are not merely symbolized, but are present on the canvass. The work is decidedly three-dimensional and demands a live experience—it is impossible to perceive the paintings' rich textures by seeing them online or in print.

Drawing upon her training as a psychologist and academic, she incorporates into her work a variety of theoretical ideas, thus infusing it with another range of textures, beyond the pictorial. Freudian concepts such as the unconscious, repression, and latent/manifest content are especially important to the encaustic paintings. Such a range of influences serves to broaden her work, giving it a more fluid, open-ended character that invites the viewer to appreciate it in his/her own unique way.

The unique combination of elements Silvana LaCreta Ravena brings to her work—artistic, personal, and professional—gives her the credibility of an original. While each individual piece of hers certainly "speaks for itself," when seen in the context of the artist's background, ideas, and singular technique, it clearly gains a degree of vitality and significance that indicates the true measure of the work.

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RESUME BIOGRAPHY

A World of Immediacy, Color, and Texture (Artist Statement by Renee Barton)

I work in mixed media, creating abstract paintings composed of common, industrial materials that come from my immediate environment. Any piece I do is essentially a surrender to my own intuitive processes and an embrace of bold, vivid color, ensuring that the resulting image will be uncalculated, kinetic, and true to my artistic ideal. While I'm driven by a deeply personal aesthetic, I feel that my work resonates with viewers, and somehow expands their sense of beauty, even reveals artistic possibilities of which they may have been previously unaware.

My favorite material to work with is probably encaustic or wax, because of its immediacy and versatility. When I paint with encaustics, I can layer the colors and add (or remove) textures at will, making any modifications/additions "on the fly"—which is simply not possible with regular paint. Also, because it's so malleable, I can easily combine wax with other materials I like: sheetrock, clay, polymer, glass shards, house paint, etc. Encaustic allows for infinite possibilities in real time, which makes it an ideal vehicle for spontaneous expression.

I like to incorporate encaustic as part of my own warped printing techniques. I will, for example, cover a panel with a plastic grid and spray polymer foam (used for insulating pipes) on it. When I press down on the grid, it expands the foam and makes it clay-like. Then, when it hardens, I add the wax.

I use a variety of such techniques as a means of combining disparate materials and for expressing my emotional state, which is fundamentally about the contention between order and chaos. Whether depicted through combinations of incongruent materials, like a grid (order) and foam (chaos); or imagistically, through repetitious patterns and overlapping geometric figures, the basic idea is to show order and chaos sharing the same space, moving/existing in their own contradictory ways.

Another perspective on these overlapping dimensions in my work is that they signify the tension between individual control, as in self-discipline/self-knowledge and volition; and the utter lack of control one has over how others respond to her. This could be a metaphor for the dynamic between the artist and her audience, but my first impulse would be to ascribe this to my own profound shyness, and the fact that it has been instrumental in my becoming an artist. Every piece I do, through my intuitive approach, represents both an act of will and a surrender of control, yet ultimately it is my own; I determine whether it takes form. How the work is perceived, though, is completely out of my control—which I find both thrilling and terrifying.

All speculation aside, I think the ultimate "subject" or "meaning" of my work can be most easily gleaned from the materials themselves, and the unique combinations that form each piece. My primary goal as an artist is to explore the possibilities of common materials and show how they can be beautiful or revelatory. People generally take their everyday environment for granted and don't see the beauty around them, hiding in plain sight—which I find sad; a condition that I've long wanted to affect in a positive way.

A typical response to my work—which I find most rewarding—is when people say, "Where did you get that idea? I never thought of [X common material] in that way." In some small measure, at least, this shows how my work might genuinely stimulate a viewer's imagination and introduce something new to the vocabulary of form.

Sheona Hamilton-Grant: Artist Statement [\[Website\]](#)

Sheona Hamilton-Grant is a graphite artist who works exclusively in black and white, creating photorealist works whose subjects are domestic animals (horses and dogs mainly), and their interaction with humans. For her, the power of the pencil is its simplicity, and its effectiveness as a vehicle for applying the philosophy *less is more*. “Black and white allows me to get to the essence of a subject and show emotion in a clear, direct way. It doesn’t distract the way colour can,” she says.

Throughout her work, Sheona reveals a deep appreciation for animals and their relationship with humans. The intricate detail and anatomical precision of the work, more than just an attempt to duplicate reality, serve to explore the whole context of domestication.

Showing animals in a range of different circumstances—in repose, in action, with other animals, and with people—Sheona’s work illustrates many of the fundamental reasons humans find animals so alluring. She captures their beauty, grace, and vitality—their sheer *adorableness* that touches us in such an immediate way. Her pieces with humans and animals together express, on the most basic level, how beautiful it is when people bond with animals and some of the qualities of these bonds: spontaneity, playfulness, respect, and ultimately *love*.

A signature technique of hers, especially in the Equine Originals series, is to portray a small part of an animal in extreme close-up, almost to the point of abstraction, in order to isolate some essential features of both its physicality and its connection to humans. One piece, for example, showing part of a horse’s face, is a study in contrasts, between the bland functionality of a nylon head collar and a horse’s eye, radiating both calmness and intensity.

“Animals have always been a big part of my life, as long as I can remember” says Sheona. For 10 years she worked with horses professionally, as a groom and rider, with half that time spent working for an Olympic gold medalist in dressage from Germany. (Sheona, born in Scotland, grew up in Holland, France and Belgium—where she currently lives—and is fluent in three languages.)

Working in the heart of the European equestrian world gave her a unique opportunity to fully discover the beauty and mesmerizing presence of world-class horses. Then, in a major life change, she became a full-time mother and full-time artist, redirecting her passion for animals into her artwork. Children and an aura of domestic bliss, of which animals are an integral part, are key elements in some of her work.

Sheona Hamilton-Grant’s work is rooted in a medium that is simplicity itself—pencil—yet this simplicity is a means to a compositional and emotional complexity that would be unthinkable with the addition of any other tools or techniques. In presenting the intricacies of animals, how they look and move and express themselves, and the intimacies between animals and people, she is part of a rich artistic tradition whose larger subject is the wonder of nature—of which animals are certainly the most vivid incarnations—and how it enriches our lives in such profound ways.

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ABOUT THE ARTIST

An insight



"Graphite is as powerful as it is unforgiving, as versatile as it is monotone. The day I understood this, the day I became friends with my chosen medium the world quite simply became my oyster (...)"

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Julia Scher: Surveillance Artist

Julia Scher creates gallery-bound and site specific (de)installations that wrench surveillance from its normal context and blur the distinctions between viewer (voyeur) and subject (target). Scher maintains that only from within the experience of being immersed in multiple surveillance roles are we able to expose and neutralize what Foucault called panopticism—a state of unremitting surveillance—and de-install the apparatuses of control.

Scher's work incorporates live and pre-recorded video footage, interactive computer bulletin boards, spoken word/sound effect audio collages, and sometimes props and actors. Within these environments she weaves audio/visual textures with techno poetics to create a thick atmosphere of mock-paranoia and enlightened bafflement in which simultaneous states of mind and perception are common. The circulation of images in the context of surveillance inherently suggests a complex series of power relationships and perceptual dynamics. Her work challenges commonly held beliefs of surveillance as a static, linear phenomenon. Scher retains the original form of security equipment as it highlights the invisible and effective nature of surveillance captivity. In concert with its new function as a messaging system within an aesthetic context, the equipment itself becomes a fetishistic totem of scrutiny.

The audio component of the transmission sites often consists of gentle, lulling voices cooing a bricolage of techno-speak such as cut up fragments of surveillance/technological jargon, mock voicemail menus, and cyber-koans relevant to interactive surveillance and control: "Please feel free." This pseudo language consistently bangs up against the other features of the piece to undo and break up the words, the logical wallpaper of technology. This bricolage happens within the monitors where the words and images collide with each other in an attempt to understand what is being withheld or distorted. The soundtrack, in other words, is an ironic ubervoice juxtaposed with relentless images of control. This hypertext overlay sardonically twists the rhetoric of security and is meant as a deconstruction of the panopticon. The cooing, stewardess-like voice spewing techno word salad is indicative of instability yet suggests an imaginary identification with the apparatus. In regard to control, one effect of the tension between identification and opposition is a phantasmagoria of simultaneous technophilia and technophobia.

Panopticism has developed into an intangible network(s) of control. The technology of surveillance has reached such a level of effectiveness and pervasiveness that there is no way of knowing precisely when we are actually targets of surveillance. If we assume that we are being observed at all times, there is no need for an overtly oppressive KGB-like mechanism of control. In this scenario, panoptic circuits have been internalized and existence unfolds (or implodes) within a womb of surveillance. The surveillance state is self-regulating and essentially oppressive, but in a very subtle way. Ambiguity is built into most surveillance situations through the stylized, even inviting design of material sites.

Although panoptical circuits are being forged all around, spearheaded by a plethora of technological innovation, the patterns are not seamless and can be recognized. Normally we do not have the privilege to watch, the freedom to participate in the collection of surveillance, but Scher's transmission sites allow interaction with the mechanisms of control by showing watchfulness, sometimes to fetishistic degrees, and providing the opportunity for dual expectations (of the watcher and the watched). These de-installations essentially create isolated points of understanding along the huge, undifferentiated grid of control.

Graham Gillmore: The Pathology of Desire (Grant Essay)

The escapist fantasies represented by porn stars and Harlequin romance novels serve as the central metaphors in the proposed series of assemblages and installations. Using a variety of materials, the specific artifacts in which these symbols are embedded are drastically processed, manipulated, and combined with seemingly unrelated, ordinary items in order to critique and caricature the very nature of culturally mediated desire.

The section of the installation whose source material primarily consists of Harlequin romance novels resembles a series of mutated bookracks (*Shred and Bound: Petrified Romance*). In these works up to 500 individual books are cut into pieces, drilled, threaded with metal rods, "bound" with metal plates, and bolted on each end. The individual book pieces are coated in acrylic emulsion, tar, enamel, and encaustic wax.

In this process, the narrative is literally shattered and the romantic ideal embalmed. The whole rigid, tightly bound structure suggests that a principal element of the romance novel's escapist fantasy is its comfortably fixed image of the exchange between the sexes at the very moment when the social actuality is confusing, shifting, and anxiety-ridden. The mutations derived from these highly formulaic, essentially pornographic artifacts parallel their denatured and wholly artificial character.

Other variations on the books include more elaborate visual metaphors and combinations of materials. In one series, hot water bottles are placed between the rows of book pieces, with strips of a fire hose connecting them to water bottles located in another individual book piece. The hoses suggest a conduit (or a drain) for desire. A physical link between distinct entities and the possibility for emotional, intellectual, and spiritual transference is another possibility implied by the hoses.

The water bottles evoke a warm, healing balm for romantic pain. However, proceeding from the Victorian origins of the romance genre, a more sinister subtext of the water bottle as romantic metaphor emerges from 19th century medicine, in which it was common practice to cure a woman's "broken heart" by administering an enema. In one assemblage, two separate petrified romance racks are connected by a length of fire hose shaped like a fallopian tube. This fallopian tableau is pregnant with the subtext of the Harlequin worldview: sex is bounded by marriage and marriage is bounded by procreation.

Another set of works that recontextualize cultural symbols of desire uses the names of porn stars. The signature work in this series is a carpet sample board, each of whose layered carpet strips is dipped in a mixture of varnish and encaustic wax and stenciled with a porn star's name. The ironic juxtaposition of porn star names with crusty bits of carpet is representative of the general idea in all of these works: cultural criticism as visual pun. The name of a porn star connotes mythic potency, boundless libido, and unrestrained pleasure. The porn milieu is one of glossy exhibitionism and, like the romance novels, escapist fantasy. The carpet sample board represents a more practical, less emotionally charged form of exhibitionism. Both entities represent objects that are bought and sold, extreme opposites on the continuum of commerce. To wrench these names from their slick, overlit realm is to debase this most exalted variety of (debased) commerce while exalting something as lowly as a carpet sample board by encoding it with meanings and symbols it would otherwise never possess.

To use imagination and art to transform and reinterpret is to create meaning and formulate new strategies of analysis. While a dense critique of culturally-induced perversions of desire is intended by these works, the sheer visual levity of each piece creates an overwhelming spirit of thorny satire and ironic impertinence.

GRAHAM GILLMORE

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Leslie Begert: At Peace with Conflict [[Website](#)]

Sculptor Leslie Begert has created a diverse body of work whose basic look changes markedly from one series to the next, yet retains common themes, obsessions, and stylistic signatures that mark every piece as undeniably her own. Central to all of Begert's work is her tendency to take venerable themes in the history of art or received truths of western culture—such as the soft, innocuous character of the mother/child relationship—and tease out deep, relatively unexplored contradictions within those weighty subjects. She does not attempt to resolve the conflicts she lays out; they remain in an intriguing state of tension. This is a hallmark of her work.

"I believe these conflicts are never resolved, neither in art nor in life," says Begert. "They live on, forever. The most we can hope for is to allow these dichotomies to live at ease inside of ourselves."

The Baby Heads series is a perfect example of Begert's tendency to create work with illuminating contradictions. She blurs the line between sentimentality and alienation, giving the pieces a dark, alluringly ambiguous quality that has come to define her work in general. Each individual head has a lovable and peaceful Zen-like quality to it. Yet the peace that emanates from it has an ambiguous quality—does it represent tranquility or death, or both? Are they unsettling or comforting? These contradictions and ambiguities are underscored by displaying the work in multiples, and by the artist's use of contrasting materials, such as the bronze and her signature cold cast nickel graphite in "Negro y Dorado." In her newest incarnation of the series, featuring acrylic heads resting on different colored neon pedestals, Begert attempts a more playful exploration of these heavy contradictions, showing them in an ironic light of holy kitsch.

Baby Heads explores the existential and philosophical contradictions that define existence. "Life, love, and infinite possibility meet biology, death, and human limitations in the head of a newborn," says Begert. "In life, nothing is black and white; everything has this unsettling duality that we need to accept in a significant way, beyond just resignation."

Her Madonna & Child series also examines the clash of emotions endemic to maternity, in part by treating this tender subject with brutal force, modeling the semi-abstract sculptures not with fine tools that respect the often sacred theme, but with a large wooden stick, used to pound the clay into shape.

This series explores the agonies and ecstasies of the elemental, often overpowering relationship between mother and child. With a drastic revision of the Madonna trope, Begert seeks to overturn viewers' expectations rooted in 500 years of conventional and reverential approaches to this historic subject. Her Madonna & Child sculptures bring a decidedly contemporary perspective to a classic subject, revealing a concept of motherhood that is complex and imbued with a range of conflicting feelings.

"Motherhood is a beautiful thing, a singular experience of all-consuming love," says Begert. "Yet there's a dark side to motherhood—plenty of anger, resentment, fear, and wrenching sacrifice—that parallels its obvious beauty. Very little art addresses that sinister side, yet most mothers experience it at some point. I wanted to express that very real dichotomy in my work."

CURRENTLY SHOWING IN GALLERIES

EARLIER WORK AND LIFE STUDIES

Baby Head Series Gallery



- Pomona Series
- Madonna & Child Series
- > Baby Head Series



CUATRO MATERIALES

Cold Cast Nickel Graphite, Plaster, Wax, Bronze
18" h x 59" w x 5" d

Hironori Kawabata: Artist Statement [\[Website\]](#)

Hironori (Hiro) Kawabata is a figurative sculptor based in Kagoshima, Japan. He has extensive formal training, including an MFA; and he is an art educator. From this relatively quiet part of the world, from within the nondescript studio building where he works, Hiro creates supremely vivid work. The vitality that radiates from his figures flows from a style that deftly subsumes some of the great masters of both western and Japanese sculpture—easily avoiding the pitfalls of ironic appropriation or homage—while maintaining a perspective that is thoroughly contemporary.

It is passion more than anything that animates Hiro's work. His obvious technical proficiency and ability to intertwine artistic styles from disparate eras and regions captures the eye of the beholder, but it is the work's passion that captures all the rest. The visceral, lasting impression produced by his art may be its most distinctive feature.

Initially, Hiro composes all of his pieces from clay, then he casts them in either bronze or resin. To the latter he applies acrylic paint. He has embraced sculpture's essential power as an art form—it's three-dimensionality and ability to capture mass and movement—as a means for exploring human emotion, or broadly speaking, the "human condition."

"When people are suffering, they express their pain and sometimes the deepest parts of themselves," says Hiro. "I am especially interested in vulnerable people—what their lives are like, what they're feeling at certain moments. At times this makes my work seem tortured, but more than anything, I try to make sculpture with strong individuality."

Hiro cites Rodin as a major influence, because of his emphasis on individual character, as revealed through physical features. Hiro's work is also influenced by Haniwa, an ancient form of Japanese sculpture (3rd to 6th century AD). Haniwa was composed primarily of terracotta warrior figures, made for ritual use and buried with the dead or arranged around gravesites, to protect the deceased in the afterlife.

One of Hiro's signature works, "Moccas," is a bronze bust of a man, with hollow eyes—a distinguishing feature of Haniwa figures. This detail of the work, along with the extremely solemn, remote expression of the face, depicts what seems to be deep sadness or exhaustion and personal emptiness. The face might also evoke a sublime state of being or a vision from a far-off world. "Human expressions convey multiple meanings," says Hiro. "I always try to include this ambiguity in my work."

"Petrosucka," another signature work by Hiro, is a colorful, extravagantly dramatic sculpture based on a character from Stravinsky's ballet of the same name. Petrosucka is a puppet who comes to life and develops human emotions. The eyes in this piece are significant and, as in "Moccas," are drawn from ancient Japanese art, specifically Unkei (1151 - 1223), a master sculptor of Buddhist imagery during the Kamakura period. Unkei used glass for his figures' eyes, which makes them shine and seem life-like. This adds a concrete dimension to the theme, drawn from the work's source material, combining for an original, visually stunning take on the proverbial idea of "bringing art to life."

Time and again we see in Hiro Kawabata's sculpture how technique and a deep understanding of art history are synthesized inventively, and transformed into vehicles for conveying emotion, humanity, turmoil—the whole gamut of life, death, and beyond.

Hironori Kawabata

SCULPTOR

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Katina Desmond: Artist Statement

Katina Desmond creates otherworldly images that transform the real world through her signature technique of oil painting on black and white photography. Seizing on the abstract, ethereal qualities photography reveals in the environment, she mutates the mundane into the mysterious by highlighting the archetypal patterns, textures and forms present all around us.

Viewers are immediately struck by the look of Katina's work—it's baffling and unfamiliar, yet emotionally direct. The hybrid technique she uses, which produces an original synthesis of two disparate visual mediums, is the creative force that drives this response. The photographic element is heavily obscured by the painterly dimension, and the bent in much of the work is toward color-saturated abstraction. The affect of her work, though not necessarily its look, is similar to that of her primary artistic influences found mainly among the Surrealists and Abstract Expressionists (Kandinsky, Ernst, and Miro, in particular).

Katina's work, though it relies on such traditional processes as hand printing silver gelatin photographs in a dark room, deviates sharply from realism not just in how it looks, but also in its fundamental intentions. "At the root of all my work is an attempt to reveal something unseen or hidden to the viewer," says Katina. "I am not attempting to recreate subjects in nature, but rather to conjure their spirit or emotive quality."



ABOUT THE WORK

Katina Desmond creates otherworldly images that transform the real world through her signature technique of oil painting on black and white photography. Seizing on the abstract, ethereal qualities photography reveals in the environment, she mutates the mundane into the mysterious by highlighting the archetypal patterns, textures and forms present all around us.

Viewers are immediately struck by the look of Katina's work - it's baffling and unfamiliar, yet emotionally direct. The hybrid technique she uses, which produces an original synthesis of two disparate visual mediums, is the creative force that drives this response. The photographic element is heavily obscured by the painterly dimension, and the bent in much of the work is toward color-saturated abstraction. The affect of her work, though not necessarily its look, is similar to that of her primary artistic influences found mainly among the Surrealists and Abstract Expressionists (Kandinsky, Ernst, and Miro, in particular).

Katina's work, though it relies on such traditional processes as hand printing silver gelatin photographs in a dark room, deviates sharply from realism not just in how it looks, but also in its fundamental intentions. "At the root of all my work is an attempt to reveal something unseen or hidden to the viewer," says Katina. "I am not attempting to recreate subjects in nature, but rather to conjure their spirit or emotive quality."

Daniel Rey: Artist Statement [\[Website\]](#)

Daniel Rey is a photographer whose unusually broad range and innovative style is duly supported by his professional experience and robust portfolio. Working primarily for *advertising, media, corporate, and record industry* clients, Daniel's multiple specialties include:

- Advertising
- Portraits
- CD covers
- Fashion
- Still lifes
- Photo collage

The work speaks for itself, of course, but the tale told by his images and the photographic odyssey that defines his life/work boldly underscores his unique versatility, and the potentially boundless value he offers as a creative collaborator.

After completing his studies—at Pasadena Art Center College of Design, from which he graduated with a degree in photography; and the San Francisco Art Institute, where he studied sculpture and painting—Daniel opened a studio in Los Angeles and soon began shooting assignments for a steadily expanding roster of diverse clients.

The key to his early, accelerated success was his ability to show his clients—consistently and convincingly, through practical results—that his talent as a fine artist, and the inventive, unconventional techniques underpinning that talent, readily complement even the most highly focused assignment; and make any project to which he contributes stand out significantly.

Before Photoshop, before the machine regime of homogenized uniformity, Daniel was truly pushing the envelope, using mixed media, darkroom sorcery, and sheer visual instinct to create unique textures, environments, and treatments; with a singular look for every image, in service to the larger aim of making communication/storytelling/emotional appeal more powerful, more effective—just better.

What Daniel used to accomplish only painstakingly—through trial-and-error, relentless experimentation, etc.—can now be done at the push of a button (which is fine; he appreciates the convenience, especially since he knows what it's like to do things the hard way). But that experience was invaluable, for so many reasons; and contributed heavily to making him the dynamic pro photographer that he is today—still hungry to learn and to expand the possibilities of photography; and to find the best way to take any project that he's part of to the next level.

Some of Daniels many clients include:

Advertising: TBWA/Chiat/Day, Wieden+Kennedy, McCann-Erickson, Deutch Inc., Cole & Weber, JWT., Ogilvy & Mather, Saatchi & Saatchi, Grey Advertising, Team One, BBDO, DDB Worldwide, Goodby Silverstein, Dentsu America, Y&R NYC, Tracy Locke, Rubin Postear.

Corporate: Coke, Seiko, Dewars, Evian, Scope, Pepsi, Honda, Smirnoff, Philip Morris, Sanyo, Hilton Hotels, Microsoft, Nike, Sony, NBC, Levi's, Revlon. MTV., Estee Lauder, Bacardi, Adidas;

Media: AdWeek, Conde Nast, Esquire, Forbes, GQ, Rolling Stone, Wired, Details, Spin.

Record industry: Capitol Records, Geffen, Warner Brothers, Priority Records, Electra Records, Ruthless Records.

Eva Mueller: Artist Statement

Eva Mueller, born and raised in Germany, moved to New York more than a decade ago. She had trained and worked as an art director and graphic designer, but made the transition to photographer soon after the move. Her eclectic work includes beauty, fashion, music, and fine art. Within the past five years she has made London her second home; the vibrant music scene there is receptive to an adventurous photographer like Mueller.

Mueller brings the full weight of her previous studies and experience in the visual arts to her photography. Her images reveal a designer's sensitivity to concept and composition. Also, her work incorporates a variety of cultural influences from her native Germany, including Bauhaus, expressionism, and Weimar-era visual sensibility.

Her body of work reveals a savvy cross-fertilization between music, fashion, and art photography, and the realms of commerce and experimentation. All of her images percolate with an unconventional quality that is distinct and visually arresting in any context.

Mueller's *Projections* series showcases the strongest qualities of her work. In these pictures, naked bodies in motion or in distinct poses have other images, symbols, or textures superimposed upon them. This concept, in which the body is used as a canvass (or screen), lends itself to some stunning images: a face projected onto a back; a crouching body entwined with the image of a distorted skyscraper; the texture of a leaf or cracked marble superimposed onto a muscular back; ones and zeroes—the binary code—projected onto a body striking a limber dancer's pose.

The *Projections* images stem from Mueller's fascination with the human body, especially the body in motion and as a repository of nature and industry. The images in this series, like those in all of her work, are characterized by their minimalist composition, dark humor, muted but potent glamour, and fantastical conceits. The pictures often have an unusual twist, a visual trick or striking detail that naturally elicits a double take.

Another series, *Body Patterns*, consists of steadily multiplying arrangements of intertwined bodies. In these highly conceptual images, with their geometric/op-art character, Mueller makes explicit use of her design background.

The *Portraits* series expands Mueller's interest in the human form. These pictures feature men and women posed with simple props and costumes, such as a large metal ring draped around a torso, masks, and a wrestler's outfit. Some of the subjects are painted with simple patterns, akin to tribal markings. Wastrels, gamins, demons, and the like populate this series of freakish beings. The women are often short-haired, gaunt, and disturbingly intense with their dark-rimmed eyes; they resemble silent movie stars or fashion plates from the twenties and thirties. The photographs in this series, with their unmistakably staged quality, depict characters that could be seen as externalized personae, representing aspects of the subjects' psyches.

Amanda Mortimer: Artist Statement [\[Website\]](#)

Amanda Mortimer is a realist photographer and world traveler who is continuing her lifelong quest for the perfect shot. Often she finds it—in the middle of the desert, in the deepest woods, even in those scenic, well-trod places that attract “shutterbugs” of a lesser caliber. Even there, she has demonstrated a knack for locating the fresh, new angle. That’s just what she does, fulfilling the artist’s role: to show us the world in a different light, to create truth and beauty more pleasing to the eye than nature or the built world can muster on their own.

Amanda’s photos, produced as digital c-prints, draw primarily from nature, European cities, and obscure corners of America for their subject matter. Her titles are usually straightforward descriptions of what’s in the picture, like “Art Deco Building – Montmartre” and “Barn Wall.” Providing only basic information in this way underscores the documentary aspect of her work. Its presentation and fundamental style is designed to allow the audience the full benefits and pleasures of supplying its own interpretations/associations.

Amanda’s work naturally expresses different aspects of her self, and photography has served as a bridge between the opposing sides of her contradictory nature.

“I’m very logical, a trait usually not associated with the creative artist. But I love the technical side of photography, which fulfills the logical me, while composition and selecting which subjects to shoot satisfies the creative me.”

When sizing up a shot, Amanda assesses all the converging elements. “It’s like an expanded version of instinct; because you’re doing the work in your mind. Really, it’s the ability to think the same way as the camera . . . I can usually see the finished photo in my mind before I even look through the viewfinder.”

Among her favorite subjects are doorways and walls, because of their textures and repetitive patterns. For Amanda, such common objects—along with the more artful, grandiose European varieties—exemplify the power of photography to highlight rich associations and intricacies, and reveal the underlying beauty of supposedly mundane things.

Amanda has a strong background in drawing and painting, but her love of photography began with a borrowed camera and a fifth grade field trip to Washington, D.C.

“Light, contrasts, shadows and reflections have always been the focus for me, even when I was painting and drawing,” says Amanda. “I think that underlying interest ultimately steered me towards becoming a photographer.”

Amanda’s family moved around a lot when she was young, which implanted in her the seeds of wanderlust. She’s still traveling; always ready to visit a new place, and with camera in hand, ever eager to share her vision of the world’s beauty.



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Judy Bales: Artist Statement [\[Website\]](#)

Judy Bales is a multi-disciplinary artist who focuses on sculpture for the body, or “artwear,” mixed-media installation, and public art. In her work, she utilizes found, recycled, and/or repurposed materials in an ongoing effort to reveal beauty in unlikely places and stretch (sometimes literally) conventional notions of what constitutes art.

Bales’ artwear, an extension of her long-time work and study in fiber art, takes the form of whimsical costumes—often used in performance art events or installations—and parodies of haute couture that exaggerate the outlandish extremes of high fashion. Her “Plastic Couture” is a series of garments made from plastic bags, plastic window screens, and other salvaged materials. One of the pieces, a cape-dress constructed of about 6,000 zip ties, epitomizes the fundamental idea behind her artwear: objects of warmth and lyricism created from functional materials not typically associated with art.

“Certain materials attract me, just because of the shape, the texture, some instinctual appeal,” says Bales. “Every piece begins with me playing or improvising with the material: manipulating and mutating it—discovering its properties and limitations. The cape-dress idea came to me when I had a bunch of zip ties and noticed that when connected, they looked fluffy and feathery, like plumage, but definitely *not* comfortable.”

Her installations—stunning, abstract tableaus composed of forms that are by turns jagged/chaotic and geometrical—continue in this vein. With various combinations of fiber, metal, wood, and other materials, she takes seemingly intractable disparities between the visual and the tactile, between the industrial and the aesthetic, and reconciles them in favor of *beauty*.

“Many artists utilize non-traditional materials, but for me it’s critical to transcend the material per se and the novelty of using it in an odd way, to create something that’s striking, something that makes the audience re-imagine beauty and actually realize that art can be created from *anything*.”

In addition to the intimate, wildly individualistic work Bales has done in the realm of fine arts, she has also distinguished herself through multiple commissions garnered in the very different world of public art, specifically the sculptural and design elements she has contributed to trail and highway bridges in Iowa and Arizona. In numerous projects—such as her relief designs of local flora integrated into the piers and columns of the 35th Avenue and Salt River Bridge in Phoenix—she has worked with engineers, architects, and public art commissions to, again, conjure beauty from functional objects.

Bales, who received both her BFA and MFA degrees from the University of Georgia, majored in painting as an undergraduate and completed her post-graduate work in fiber art. This combination of very distinct even unlike disciplines has served her well and helps to explain her unique work. While closer to a fiber artist in her choice of materials, she approaches her art more like an abstract painter, relying on improvisation and painterly techniques rather than the more precise, controlled approach traditionally favored by fiber artists.

The broad range of Judy Bales’ work is clearly unified by a sensibility that asserts the power of an artist to create beauty from anything, and convey that simple but vital truth to an audience. By manipulating materials in ways and for contexts for which they were never intended, whether mangling the precise configuration of a plastic grid or turning a demure thrift shop dress into a cotton-and-steel amalgamation of otherworldly fashion, she embraces creative transformation and a form of subversion that’s never less than alluring and whimsical, and always nourishing to the imagination.

Duke Riley: Proposal/Artist Statement

“Timescope: A Maritime Phantasm” is a mixed-media, interactive work intended for installation exclusively at the water’s edge of Socrates Sculpture Park. The piece’s main element is a coin-operated observation scope, modified with a video player inside, and placed in a fixed position pointing out at the water. The scope faces northwest, in sight of the tip of Mill Rock Island. When activated (with a special token), it plays a video loop of an empty lifeboat—constructed by the artist—floating in the same spot at which the scope is pointed; that is, the viewer looks into the scope and sees a pre-recorded video of the actual spot in front of him/her.

“Timescope” is a site-specific exploration of the park’s distinct ecology, particularly the island and waterways in its immediate vicinity. Also, this riparian installation invokes the area’s rich maritime history and its related folklore. These elements are conveyed through a mock tourist plaque (planted beside the scope) with a narrative that includes basic facts about the area and its history, and an overview of long-standing mythologies (along with the addition of new, fabricated ones).

Socrates, which sits on the East River, is just south of where the river merges with the Harlem River and the Long Island Sound. The point where these three bodies of water merge forms an area known as Hell Gate. Mill Rock Island lies directly in the center of this area.

Hell Gate is so named because the various bodies of water, with their different tidal patterns, create strong, unpredictable currents that have caused numerous boat- and shipwrecks in the past. By the late 19th century, there were about 1,000 wrecks annually in Hell Gate. To alleviate this problem, in 1885 the Army detonated 300,000 pounds of explosives on and around the three most treacherous obstacles in Hell Gate: Flood Island, Great Mill Rock, and Little Mill Rock islands. After the massive detonation—supposedly the largest non-nuclear explosion in history—the three islands formed into one, which became known as Mill Rock Island.

The most famous Hell Gate shipwreck was that of a hussar (pirate) ship that sank on November 23, 1780; seventy of its 200 crew members drowned. Also, the ship was carrying stolen gold worth more than a billion dollars by today’s standards. That precious cargo has never been recovered.

The lifeboat in the video loop suggests that the viewer is peering back through history at some small piece of a mysterious puzzle. Is the boat from the wrecked pirate ship? What happened to the missing crew members? Where’s the gold? It makes an urban folk tale come alive in a far more subtle way than say a literal reenactment (like the pirate ship battle that takes place every hour in front of the Treasure Island hotel-casino in Las Vegas). The element of fantasy inherent in “Timescope” is allusive rather than spectacular; it is grounded figuratively in historical fact, and grounded literally in an authentic site.

The fantasy derives from the site-specific, multimedia dimensions of the piece working in tandem to warp the sanctity of time and space, and to blur the boundaries between representation and reality. For example, the viewer looks through the scope at a simulated vestige of a historical event; when the viewer steps away from the scope, he/she is engaged with a pseudo tourist attraction. Even the supposed authenticity of the site itself is dubious; it provides a less than adequate approximation of history because the original three islands—the area’s one-time natural environment—are gone, completely transformed after the event by an industrial process (the explosion). Through and through, “Timescope” is art masquerading as tourism in the service of purveying pure mythology.

Artist Statement

I work in a variety of media—including sculpture, mosaic, installation, and site-specific performance. I have been steadily expanding my palette of techniques and concepts to create a new visual narrative that includes a complex series of artifacts and “happenings” which revolve around urban/maritime mythologies.

The juxtaposition of styles, materials, and subject matter is central to my work and practice. One of my signature concepts is the use of modern, industrial materials, such as Plexiglas and vinyl tile, to create pieces whose subject matter (e.g., maritime portraits and scenarios) and format suggest traditional scrimshaw. Also, within the content of these pieces are juxtapositions between historical subjects—pirates, merchants, etc.—and industrial elements, like oil refineries and urban detritus.

I use combinations of found organic materials (e.g., driftwood, animal matter, etc.) and inorganic materials (such as pigments made from industrial materials) to create mixed media works whose essential subject is the conflicted, interdependent relationship between natural and urban habitats. The materials and specific combinations are intended, in part, to give some of my pieces the look and feel of historical artifacts, and suggest connections between history and contemporaneity.

My work is eclectic and draws from a multitude of artistic influences. It is part of the rich continuum of art, such as the Italian Arte Povera movement of the '60s that has scavenged the overlapping, often colliding realms of nature and industry for material and inspiration. Also, the Chicago School (particularly H.C. Westerman) and New England maritime folk art are major influences. The artists representing these movements often functioned as anthropologists or historians; they also emphasized craft and complex, serial narratives composed in diverse, but distinct formats.

The realm of graffiti and tattoo artists, along with some obscure but influential strains of neo-dada (e.g., fluxus) and punk-influenced art, provides an important context for my work. The work I'm doing now, in urban mythologies, is rooted in a counter-cultural sensibility. It explores the possibility of unearthing terra incognita, or secretive, unsanctioned areas along the New York City waterfront; islands of intrigue and anarchy—with their own history and artifacts—surrounded by the hyper-developed, overly-explored city.