

This is the Future of Non-Objective Art



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This is the Future of Non-Objective Art

February 13th - March 2nd, 2024

Curated by Suzan Shutan

**ATLANTIC
GALLERY**

548 West 28th Street | Suite 540 | New York, NY 10001

This is the Future of Non-Objective Art

Suzan Shutan

In the face of worldly upheaval, war and illness, life is different. There is a way through this with the power of authenticity. Artists have responded throughout history to emotional environments with truth and honesty which leads to something new, fresh, and unique. Otherwise work dies on the vine.

The work in this exhibition is about the capacity to rise above objectivity, to transform us. I don't believe there is such a thing as true objectivity in art, even though this title may allude otherwise. Kandinsky and even Malevich linked their work to the premise of the spiritual in art. Based on the dynamic work I have seen that makes up this exhibit, my belief is strengthened that Non-Objective work does in fact have a context that extends well beyond the mere usage of paint.

The Greek philosopher Plato believed that geometry was the highest form of beauty. Non-Objective art, while aiming for a sense of simplicity, has in the past not adhered to an identifiable subject or observable characteristics of the natural world. The work was created for purely aesthetic reasons based on formalist elements combined to create the subject matter. This minimalist aesthetic created a rumination on emptiness.

What is unique about post 20th century art is that it is a contemporary mashup of materials, techniques, and influences. Work is no longer bound to a rigid idea of what art is. It's about fullness and connection.

Has Non-Objective Art ever been truly without reference? What happens when subject matter departs from the confines of formalist terms and evolves into narratives? There can be a struggle between the Non-Objective surface which pivots around conformed ideas and concepts, and the narrative impulse that always seeks to express itself. An unfinished narrative provokes the expectation of new possibilities. The question is whether it can be responsive to new conditions. You might say this exhibit is a meta-narrative of sorts, an international community of Non-Objective artists coming together under the guise of forwarding a grand idea.

Many works in this exhibit are rejecting the canvas and branching out from the medium of paint into a broad spectrum of materials that are driven by their textures, colors, and uses. Here the artists are applying personal context. Ordinary strapping and fiberglass cloth tape take the place of paint, honoring the trades of building, design, and construction. Scrubbed Brillo pads become the colored material indicative of manual labor. Form is created out of electric typewriters. Shaving razors structurally reference the inequity of gender profiteering. Knitting with yarn or knitting with wood become feminist acts of self-determination. The organic has become multi-textural with the use of food additives reminiscent of the artists life running a restaurant. Colored sand becoming the living remnants of geological formations, and buttercup flowers being a stand-in for color. Kazimir Malevich's statement that a picture's forms have nothing in common with nature may no longer hold true when boundaries of material and meaning blur.

Almost every work in this exhibit has an element of the sublime, and whether intended or not, references an aspect of nature, be it visible or invisible. The abounding desire seems to be for work to be felt. Rudolph Steiner says, "The basis of artistic creation is not what is but what might be, not the real but the possible." What is beyond Non-Objective other than looking at something that inspires us to think and feel? This is its future. It is always a conversation for artists in any century. Artists harness the vibrations and energy of their eras. We are not immune to being touched by our times. We are living in a multi-verse of independent parallel universes that require new relationships, new perspectives, new thoughts. As artists we are the energy and our narratives have intent, which will keep changing. Non-Objective art continues to create new dimensions, not only in our minds, but also our environments. One thing remains, as artists we are perpetually creating the future.

Suzan Shutan

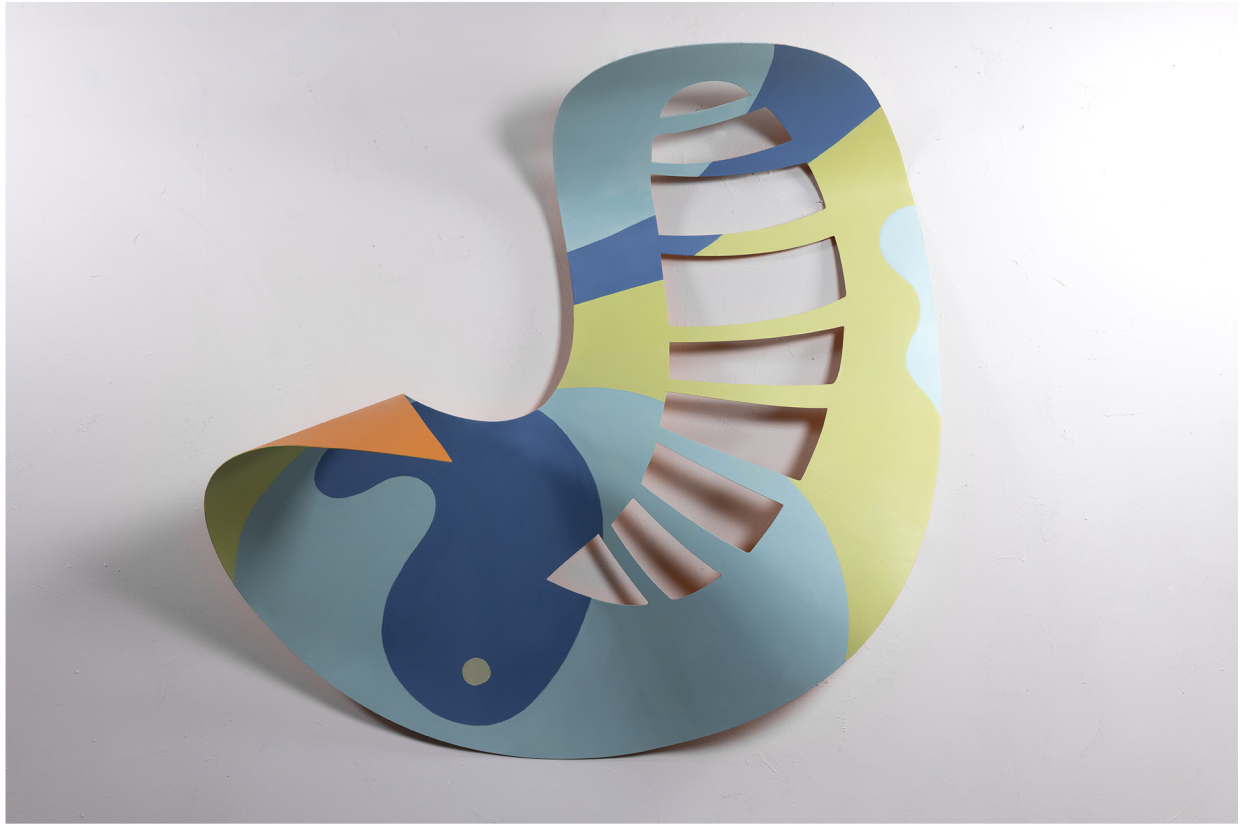
Exhibiting Artists in This is the Future of Non-Objective Art

Adria Arch	Kara Greenwell	Susan Mastrangelo	Margaret Vega
Liz Atlas	Robert Gregson	Kathleen Miles	Amy Vensel
Wahida Azhari	Billy Gruner	Kleopatra Moursela	Mark Van Wagner
Sharon Bachner	Emily Haag	Brooke Nixon	Stephen Wozniak
Steven Baris	Luuk de Haan	Helen O'leary	Carleen Zimbalatti
Roger Bensasson	Maki Hajikano	James Okeefe	
Anne Berlit	Valerie Hallier	Roland Orepuk	
Gaston Bertin	Julie Hedrick	Daniel Pailles-Friedman	
Heather Binder	Howard Hersh	Ricardo Paniagua	
Sally Blair	Marietta Hoferer	Ulla Pedersen	
Julia Bloom	Peter Holm	Serhiy Popov	
Louise Blyton	Christine Hughes	Brigitte Radecki	
Domenica Brockman	David Hutchinson	Lauren Rago	
Terri Brooks	Liz Jaff	Beverly Rautenberg	
Frank Champion	Celia Johnson	Andrew Reach	
Barbara Campisi	Jeffery Cortland Jones	Ivo Ringe	
Melanie Carr	Judy Kamilar	Christine Romanell	
Greg Chann	Dana Kane	Roxy Savage	
Deb Covell	Barry Katz	Sylvia Schwartz	
Jaynie Crimmins	Sarah Keighery	Susan Scott	
Andy Cunningham	Barbara Bryn Klare	Julie Shapiro	
Gabriel De Gaudi	Susan Knight	Scot Sinclair	
Philip Denker	Richard Kooyman	Louise P. Sloane	
Judith Duquemin	Gerda Kruimer	Andrew Small	
Michael Dwyer	Michael Kukla	Yvette Kaiser Smith	
Howard el-Yasin	Leigh Lambert	Rossie Stearns	
Susan English	Elvira Lantenhammer	Shawn Stipling	
Patricia Fabricant	Guntis Lauzums	Bogumila Stojna	
Michael Filan	Bonny Leibowitz	Ilene Sunshine	
Michele Foyer	Jason Clay Lewis	Shiho Takahashi	
Fabian Freese	Christine Löw	Chris Taylor	
Sabine Friederichs	Pia Løye	Deneen Underwood	
Molly Gambardella	Susan Luss	Herman Van Synghel	
Elizabeth Gourlay	Daniel Martin	Jill Vasileff	

Adria Arch

Massachusetts, USA

www.adriaarch.com



Paisley, 2023, Acrylic on aluminum, 38" x 41" x 15"

I create large-scale, sculptures to evoke the complex beauty and emotional connections of joy, wonder, and solace that humans find in abstract forms inspired by nature. My colors enhance the shapes, which interact with shifting light and cast shadows, to create new patterns. As large organic forms they create a sense of space and time passing, a metaphor for changing seasons and life transitions. Painting on a sculpture that has multiple sides allows the viewer to move around the work creating an ever-changing experience. The poetic transcendence of the everyday is my ultimate goal in making my work.

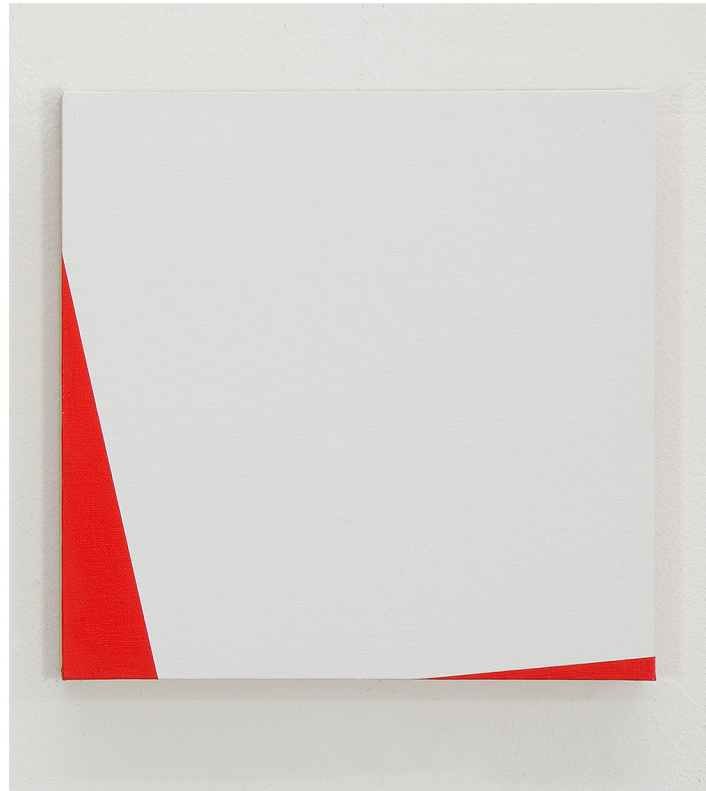
Liz Atlas
New York, USA
www.lizatlas.com



Way Back, 2023, Acrylic and crayon on recycled paper/cardboard on wood, 8" x 9" x 2"

In my work, I explore how the formal elements of shape, color, gesture, and line can give voice to the unknown-unexpressed embedded in accumulated memory and experience. Out of this language, I create paragraphs that evoke in me a physical and emotive response-at once unexpected and yet familiar-without needing to define specific content or meaning. Having spent many years working 3 dimensionally, and then some years focusing on painting, I see my present collage work as traversing between the two approaches with a focus on the delineated, solid shape, while incorporating painterly passages.

Wahida Azhari
Hamburg, Germany
www.wahida-azhari.de



No Title, 2019, Acrylic, cardboard, wood, 9.84" x 9.84" x 1.18"

The theme of my artistic exploration is the interplay of space, emptiness and form, in expansive installations as well as in small-format works on walls. The shapes emerge through an intuitive, serial process. Here the forms are reduced to their essence. The interaction of the forms with the space creates a new void. Sometimes I feel the emptiness is sacred. A space is in the process of being created.

Sharon Bachner

Massachusetts, USA

www.cohesionmosaicstudio.com



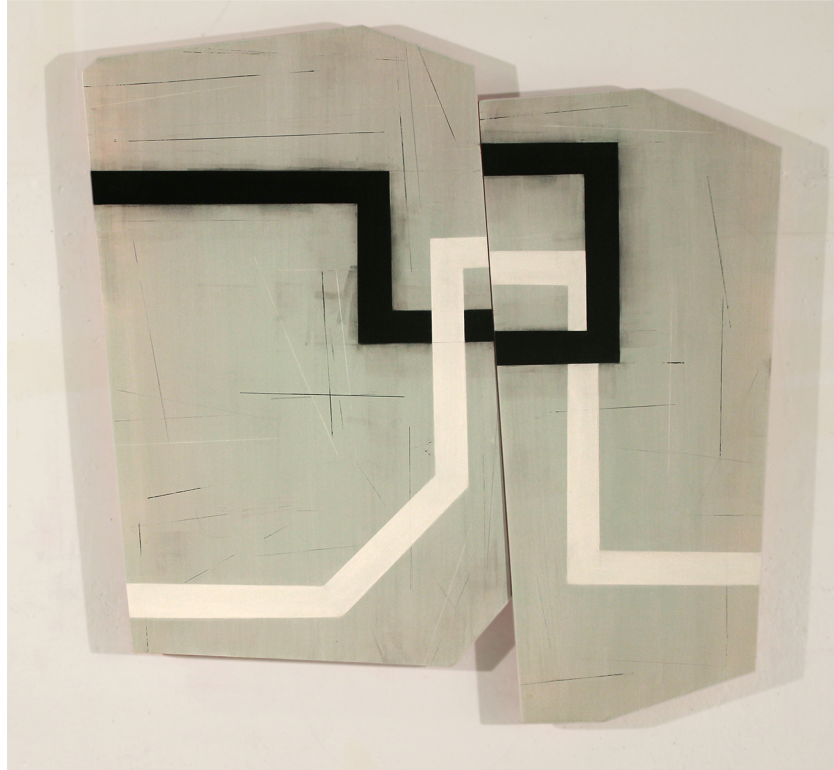
Beach Walkers, 2022, Mosaic, 14" x 11" x 1.5"

The quality that I strive for most in my work is a sense of cohesion. I have a particular interest in exploring edges, both literal and figurative, that delineate and separate. Boundaries exist between different groups or colors within a composition and within a society. Despite the boundaries, we are all fundamentally and inextricably intertwined on a spiritual level. I am fascinated by the tension that can be created by contrasting colors, patterns, and textures using many layers and pieces. I explore the singular within the plural, from cells in an organism to the individual person within a community.

Steven Baris

Pennsylvania, USA

www.stevenbaris.com



Dys/Junctures K6, 2020, Acrylic and oil on Plexiglass, 29" x 29" x .75"

The Dys/Junctures series extends my long running fascination with discontinuities, disruptions, and detours. I deploy what I describe as diagrammatic “performative geometries” that deploy rudimentary framing and bracket motifs in some pieces and/or quasi topological route maps and flow charts in others. These hybrid paintings/constructions are composed of multiple often skewed and misaligned Plexiglass panels that I feel pushes the formal boundaries of what has now been a long-standing tradition of Non-Objective art.

Roger Bensasson

Bagnolet, France

www.roger-bensasson.odexpo.com



Sans Titre, 2023, Acrylic on forex and wood, 19.685" x 14.5669" x .78"

From the square, the sign allows me to express what haunts me: similar and different, close to one another. With one sign and two colours, I can undertake my works (almost the same and yet different). The work suggests the following; cycle and living movement, see infinity.

Anne Berlit

Essen, Germany

www.anneberlit.de



Im Bild sein VII, 2022, Acrylique on perspex, 15.74" x 15.74" x 1.96"

To sensitize perception, to make the invisible visible, perceptible and tangible is the essential goal of my artistic work. I explore "spaces" to show as sensitively as possible many facets of an intangible reality. It's not about telling a story, it's more about generating an experience.

Gaston Bertin

Vendoeuvres, France

www.gastonbertin.com



Tactical Reason, 2023, Pigment prints on wood, 11" x 23" x 4"

Reality. Stepping away from it.

Heather Binder

Rhode Island, USA

www.hbinderceramics.com



Wave Sculpture, 2023, Porcelain ceramics, 12.5" x 14" x 2"

I explore patterns and geometry in overlooked places, revealing hidden details in the natural world. My art, influenced by time in nature, captures the movement and texture inspired by my time spent in the woods and near oceans. As a form-driven ceramic artist, I view ceramics as integral to my spiritual practice. Each piece reflects an experience rather than replicating an object, drawing inspiration from meandering streams, lichen-covered granite, iridescent wings, and flow patterns on lake surfaces. The resulting sculptures may resemble familiar objects but remain subtly unidentifiable.

Sally Blair

Illinois, USA

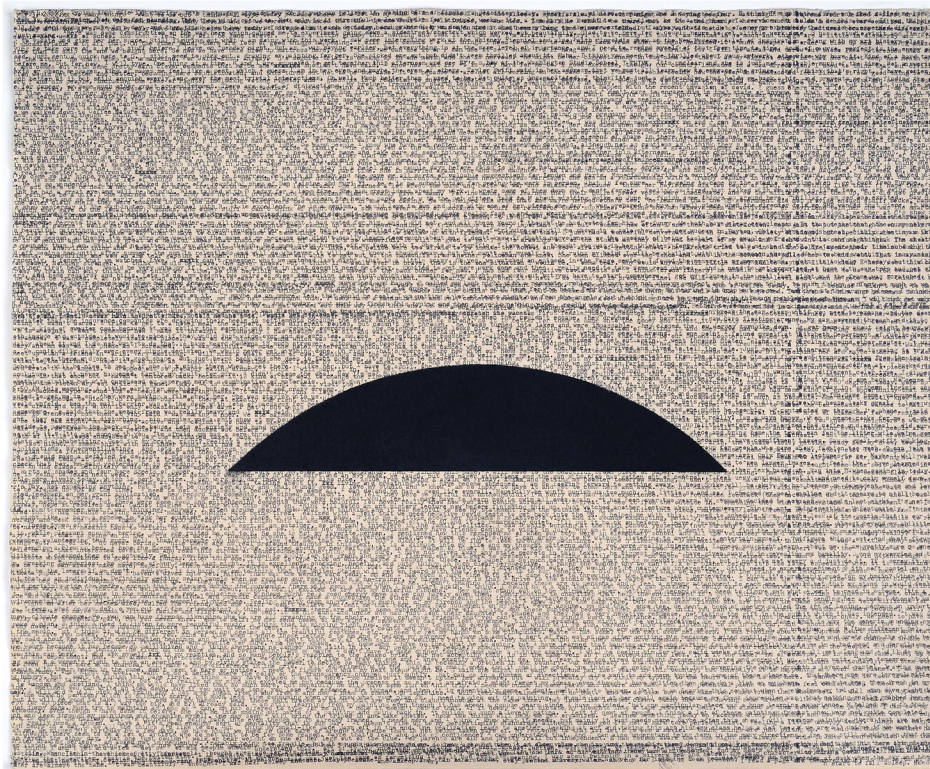
www.sallyblairart.com



Untitled 2, 2023, Oil on panel, 30" x 36" x 2"

My studio practice currently revolves around large scale oil paintings made up of vibrant geometries. The heart of my work reflects the wonder I feel examining the deep symmetries in the laws of nature. At their core these paintings are a celebration of physics. The harmony and beauty in the micro and the macro will continue to be the driving force in my pursuit to make sense of the world around me.

Julia Bloom
Washington, DC, USA
www.juliabloom.net



May 3-4, 2022, Charcoal on manually typed diary entries on Kitikata paper, 18" x 22" x 1"

During the pandemic, I began typing stream-of-consciousness diary entries on handmade Japanese paper using an old manual typewriter. I typed about the details of my days and all the things that were happening at that moment, everything I was thinking. Finishing the page, I started again at the top, typing over my diary until the text began to take on the texture of TV static—mostly obscured, although some portions of my thoughts remain legible. The charcoal is a tidy shape on top of untidy thoughts—a protective cloud blocking some of my most intimate thoughts.

Louise Blyton

Melbourne, Australia

www.louise-blyton.com



Summer Apple, 2022, Acrylic on linen, 13" X 2"

I'm always looking for a kind of quietness, harmony and a certain levity when making my work. It's the accidental beauty in nature that really captivates me. When this occurs it's a duty in us to stop, for us to be still, for us to move to the side and simply attend. Not to consume and grasp but to allow some enchantment to happen. A shifting shadow, a play of light can be needlessly beautiful and continuously revealing if one takes the time to be in an ever-changing moment.

Domenica Brockman

New York, USA

www.domenicabrockman.com



Painted Bunting, 2023, Encaustic and metal leaf on shaped panel, 45" x 30" x 1.5"

I am fascinated by the many formal possibilities inherent in the most basic of geometric shapes. In this piece, instead of the standard rectangle format, the form of the painting starts with the circle, breaking it into halves and quarters. By shifting the center and adding rays of color, the painting expresses ideas of expansion and compression, resulting in a sense of movement and stasis. The title shares its name with a colorful bird, but also calls to mind draped flags and festive decorations.

Terri Brooks

Melbourne, Australia

www.terri-brooks-artist.com



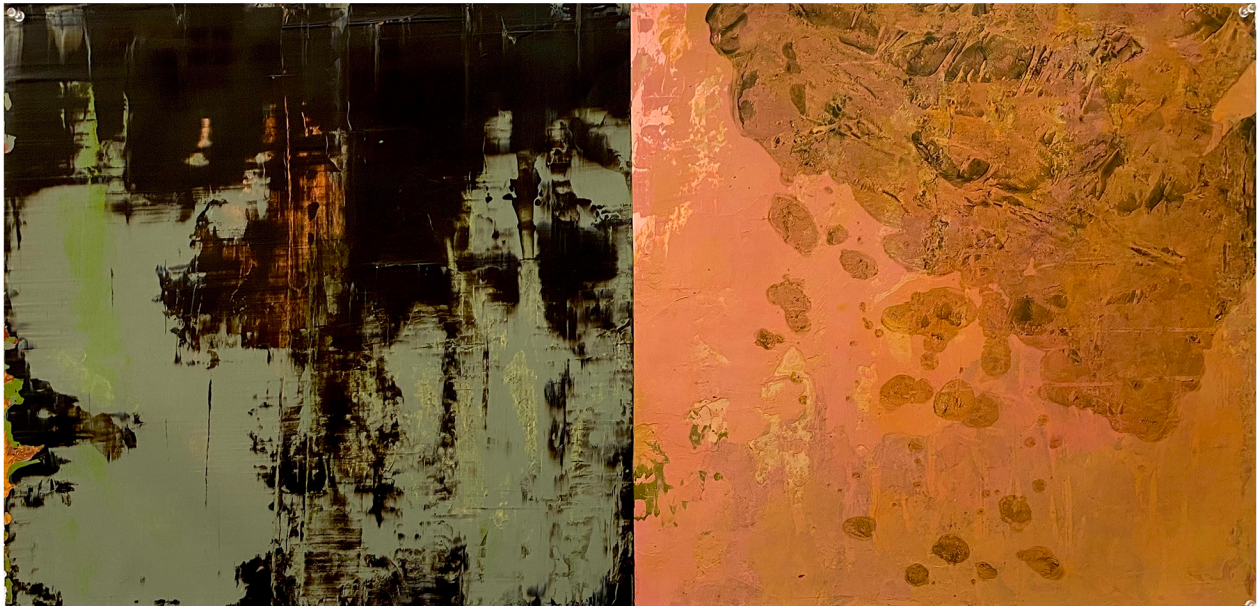
Black Enamel Ridges, 2017, oil, pigment, paper and foil, 12" x 10" x 6"

Black, white, line, shape and morphing historic borders of painting and sculpture underpin my work. Transient memories can play a role in the making process. *Black Enamel Ridges* evoked the memory of a bleached semi deflated ball I saw floating in the local Merri Creek.

Frank Champion

North Carolina, USA

www.frankchampionart.com



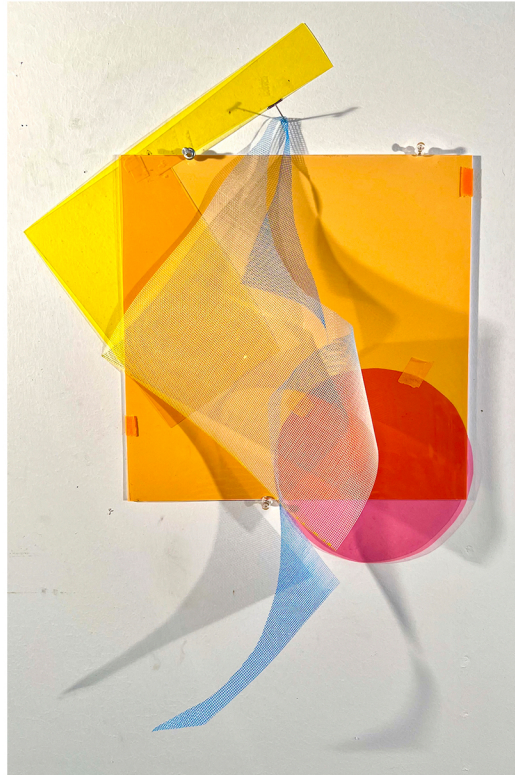
Untitled - PinkGray, 2023, acrylic/rag paper, 21" x 42" x 0"

This piece is from the series *Dichotomies*. The idea is derived from the psychological observation that we tend to define our experiences of the world in a binary way: true/false, right/wrong, good/bad, etc. The symmetrical composition allows for two fields to coexist, at times in harmony, at times in conflict, and sometimes both at once. Color is the major driver and actor driving this relationship. It provides the drama and the identity of each piece, and hopefully triggers a very personal set of associations, memories, and feelings unique to each viewer.

Barbara Campisi

New York, USA

www.barbaracampisi.com



Untitled 3 (Constructed Series), 2022, Gels, acrylic ink, screen on board, 22" x 14" x 3.5"

With an economy of means, I use simple materials whose properties can be magnified or exploited to produce beautiful and interesting effects. I am translating visual perceptions and bodily sensations - the properties of light and space, the color of air, or the sensation of moving, into works that challenge perception and elicit curiosity and a sense of discovery.

Melanie Carr
Connecticut, USA
www.melaniecarr.com



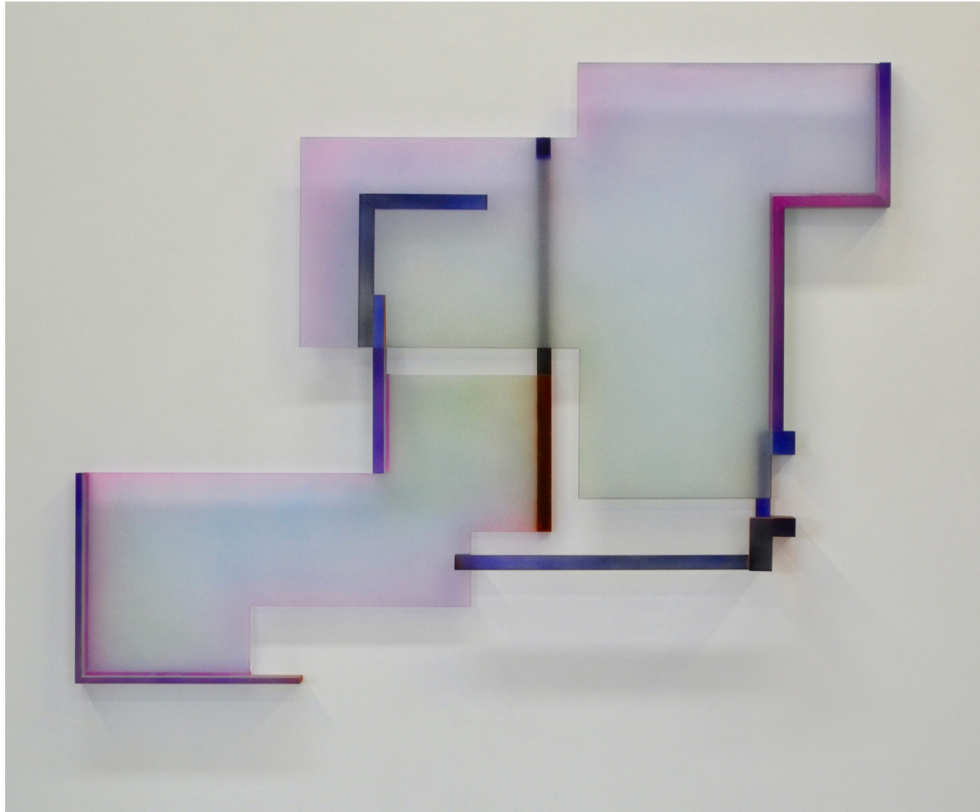
Imaginary Reality, 2022, Canvas, upholstery foam, acrylic on board, 9.75" x 19.25" x 2"

I use abstraction to make sense of the world around me. This piece, *Imaginary Reality*, is an example of my interest in making, as I work with shapes to give them form through intuition, playfulness, and as a release from the exhaustion of the representational world in which we live. I use abstraction to create my own imaginary reality.

Greg Chann

New York, USA

www.markelfinearts.com/artists/436-greg-chann/works



Variance X, 2023, Acrylic, ink, 20" x 25" x 2.5"

In response to the profound global shifts of the 2020 pandemic, I embarked on a series of wall-mounted pieces that serve as visual reflections on the interconnectedness of our world. The swift and widespread impact of COVID-19 highlighted our shared humanity, inspiring me to construct intricate interwoven systems using diverse elements in size, material, and color. Drawing inspiration from ancient symbols like the Chinese Yin and Yang whereby contrary forces may be complementary and interdependent, and the meditative complexity of Buddhist mandalas, my focus lies on proportion, weight, and a delicate equilibrium.

Deb Covell
Teesside, UK
www.debcovell.com



Tightfit, 2020, Acrylic paint, 11" x 3" x 5"

Tight Fit celebrates the sensory, haptic and material qualities of paint which connects it to the corporeal, and the workings, sensations and biology of the human body. In *Tight Fit* the undulating folds of paint are tightly pressed together giving off a rather uncomfortable sensation- like a person having breathing difficulties or a waist band that digs in causing discomfort. The white coating reflects incoming light off its surface suggesting something of the spiritual or ethereal which resides within us all and binds us to something 'other' than ourselves.

Jaynie Crimmins

New York, USA

www.jayniecrimmins.com



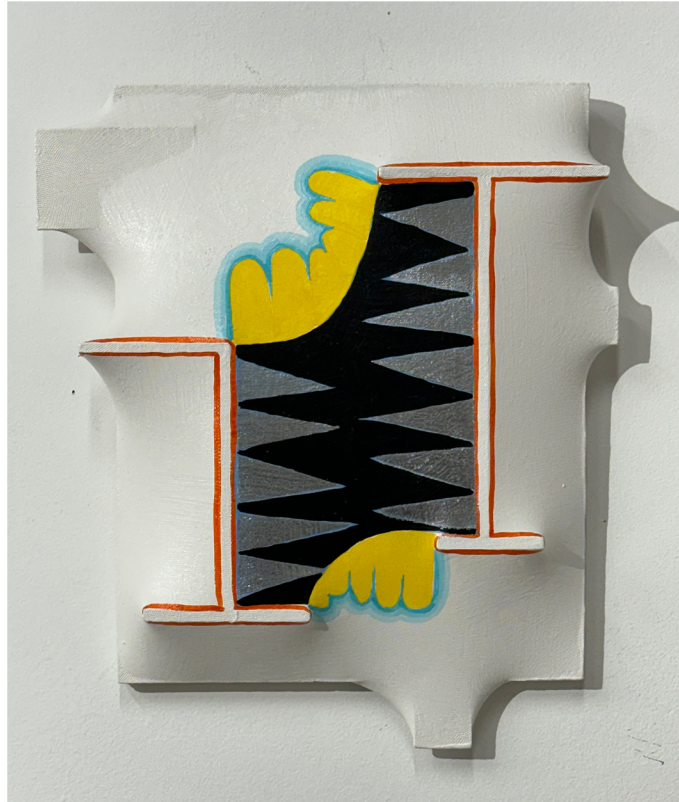
Equanimity #3, 2021, Shredded New Yorker magazines, security envelopes, armature, 10" x 12" x 1.5"

My work dismantles and transforms images, words, and printed patterns from mass marketing catalogs, magazines, and security envelopes. Shredding these materials breaks down their physical and ascribed composition, allowing me to re-contextualize their original messages into personal, domestic, and cultural narratives. The surfaces contain thousands of tiny components, each incorporating a fragment of information or imagery, recast as my own accounts of the world. The work is informed by the Pattern and Decoration Movement, craft traditions, and environmentally friendly practices, applying approximate symmetry and meticulous fabrication. Color, form, texture and small scale is the future of non-objective art.

Andy Cunningham

California, USA

www.syndeticart.tumblr.com



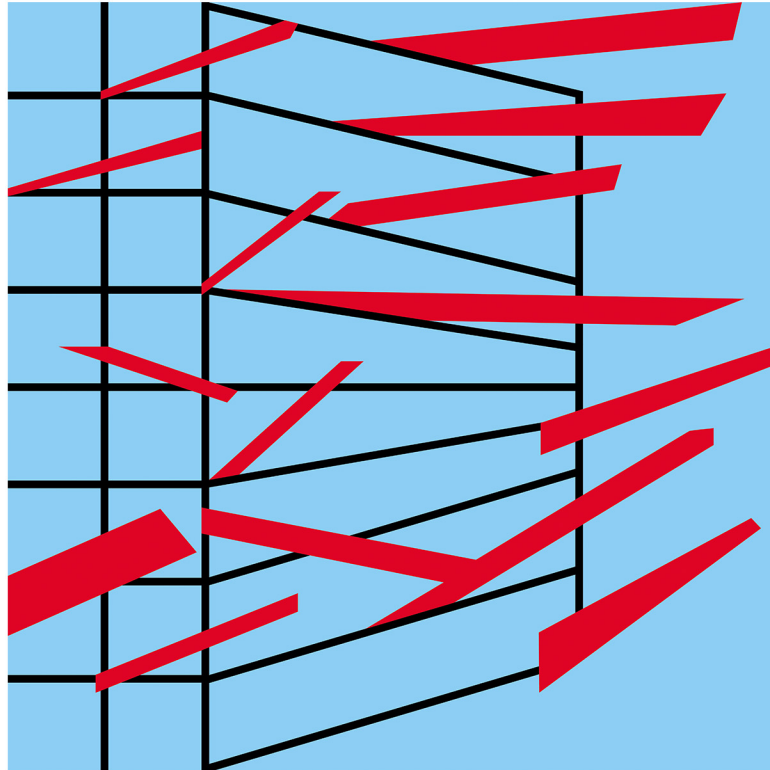
Silver Triangles, 2022, Acrylic on fabric and wood, 13" x 12" x 2"

This piece represents the rigid structure of geometry as it attempts to contain the squishy, blobby, organic forms of nature in a spray-painted set of chrome jaws. Pushing both shape and space, I am hoping to challenge, and invite the viewer to slow down for a closer look.

Gabriel De Gaudi

Pesaro, Italy

www.gabrieledegaudi.com



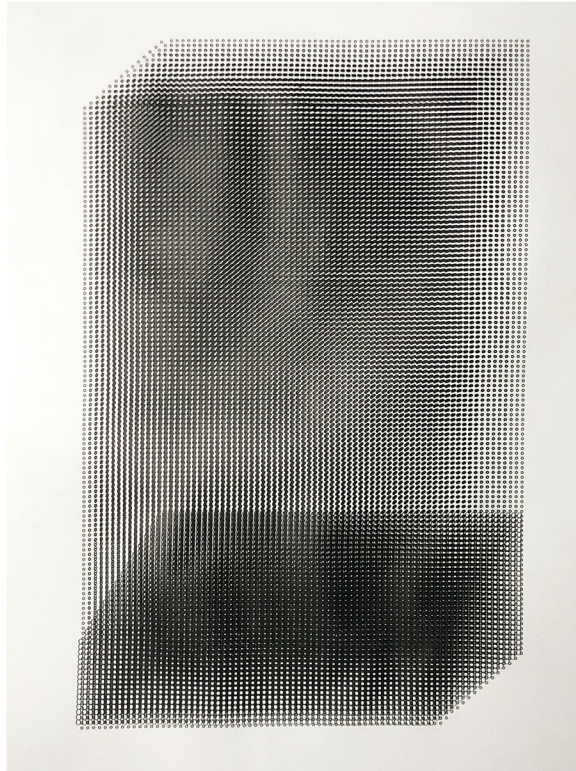
Generates, 2023, Digital print on dibond, 20" x 20"

Generates comes from my early childhood where I felt alone as my parents were not present in my life. I found pleasure in drawing. I remember making colorful paper airplanes that, on the way out of school, we would throw from the third floor watching form and color soar in mid-air. Like so many of my works, *Generates* has the germ of escape, new directions, the celestial, and sweet thought of new discoveries. For me, the idea matters first, then the medium, and then how to represent it.

Philip Denker

Texas, USA

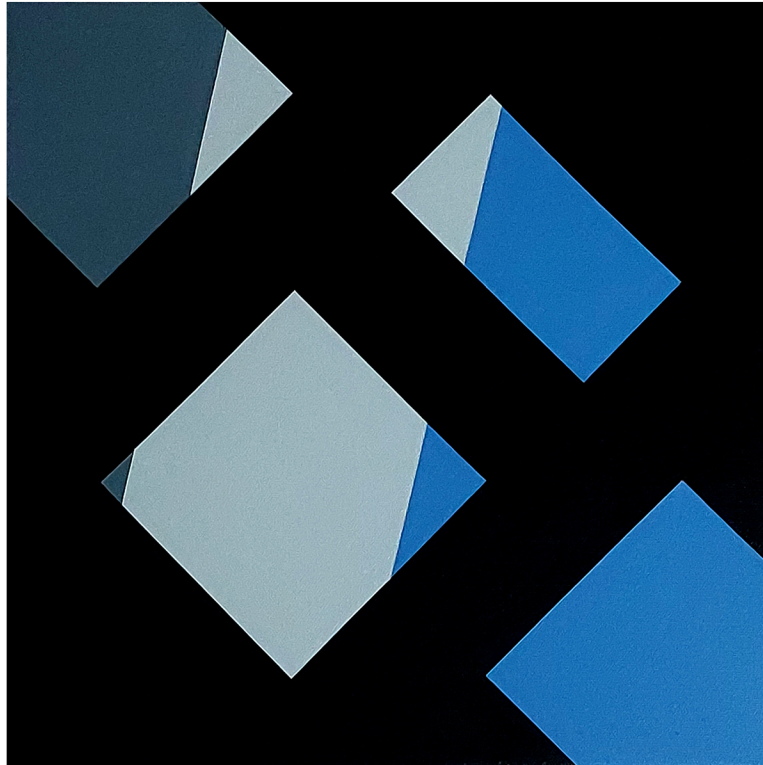
www.philipdenkerart.com



Typeblock, 2023, Typewriter on masa paper, 15" x 11"

My work bounces back and forth between a sterile, digital aesthetic and the familiarity of traditional techniques. My process plays within the expansive range of screen technology and craft, creating a parallel between complex computer imagery and timeless forms of artistry through an obsessive craftsman like process. I use computer software as a digital investigation into my drawing practice. The electric typewriter drawings act as a translator between the two forms of visual communication. My imagery is minimalized to basic cubes which allows me to focus on the process. The intent is to create a complex rhythm within simplified boundaries.

Judith Duquemin
Brisbane, Australia
www.judithduquemin.com



Transformations #4, 2023, Acrylic on canvas, 12" x 12" x 1"

I believe Non-Objective Art is representational because of implicit knowledge (information transferred to skills). Examples linking art and science include artistic knowledge (philosophy of knowledge) and statistical knowledge (physics of evolution). Artistic knowledge is personal knowledge expressed through the embodiment and mentalization of the creative process. Statistical knowledge results from adaptation to the material structure of our world throughout time, with artists considered in scientific circles to be more “tuned” because of the way their sensory systems have evolved. I am an abstract, geometric painter interested in 21st-century neuroscientific discourse pertaining to art’s continuing role in the study of visual perception.

Michael Dwyer

South Carolina, USA

www.michaeldwyerart.com



Slow Motion Drunks, 2023, Acrylic on panel, 16" x 20" x 1.5"

Movement has been an important aspect of my work. Earlier pieces conveyed a feeling of forms drifting in space. Then there was a shift toward linear compositions for direction. Recent works have contained a synthesis of these two directions. I'm drawn to forms that have crisp, defined edges, like those that come from using scissors. Like music, my paintings have vocabulary, syntax, punctuation - elements essential to my work. Environmental aspects such as billboards, architecture, and graffiti also play a role. I'm after that transcendent moment where color, shape, and movement come together in a way that's thrilling and right.

Howard el-Yasin

Connecticut, USA

www.howard-elyasin.squarespace.com



Overworked Brillo Grid, 2023, Sculpture, 18" x 2" x 10"

This sculpture is informed by the repetition of my labor, hours of scouring away hardened black and sticky grime on a collection of pans used by anonymous people. The sudsy water in the sink gradually turned to a queer slimy pink liquid. The process of wearing down the (mostly pink but some blue) pads becomes an accumulation of useless gray and rusted residue. From what remained, I stitched and layered an irregular grid, as slivers of steel pricked my fingers.

Susan English
New York, USA
www.susanenglish.us



WOY 26-20 No.23, 2023, Tinted polymer on 140 lb yupo paper, 26" x 20"

Over the past decade, I've developed a process of pouring layers of tinted polymer on panel and paper, expanding what I can achieve with color and surface. Inside the highly charged relational realm of color, my responses are visual, emotional, and intuitive. Color is never stable...it exists always in relationship to light and to other colors. Reactions to color are personal and resonate with memories and feelings. It is a deep well of content to explore. My paintings are finished when the cumulative phenomenon of surface and color cohere, reaching a state of beauty that resonates on multiple levels.

Patricia Fabricant

New York, USA

www.patriciafabricant.com



051723, 2023, Gouache and flashe on canvas, 30" x 30" x 1.25"

My process involves losing myself in a meditative state while making the work, and a subsequent desire to create that experience for the viewer through the repetition of patterned lines, complex layering, and the optical vibrations created by color relationships. I also lean into the tension between lyrical gesture and tightly controlled patterning. I'm interested in movement, pattern, density, and the tension of color on color. I unapologetically embrace decorative beauty. The point of my work is to be non-objective, so that the viewer can interact with the work on a purely visceral level.

Michael Filan
New York, USA
www.filanmichael.com



DAYS TO NIGHT, 2020, Enamel on canvas, 10" x 8" x 2"

Days to Night uses a stark simplicity with color, shape, and form. On one hand, the series expresses the confusion, anger, and rage in contemporary society, but a spirit of optimism is injected that suggests that eventually things will improve; the seeming calm palette peaking through says it all. The painting expresses independence and the need for each of us to use our voice and shed layers of the past, while keeping what is best moving into the future with energy and excitement.

Michele Foyer
California, USA
www.michelefoyer.com



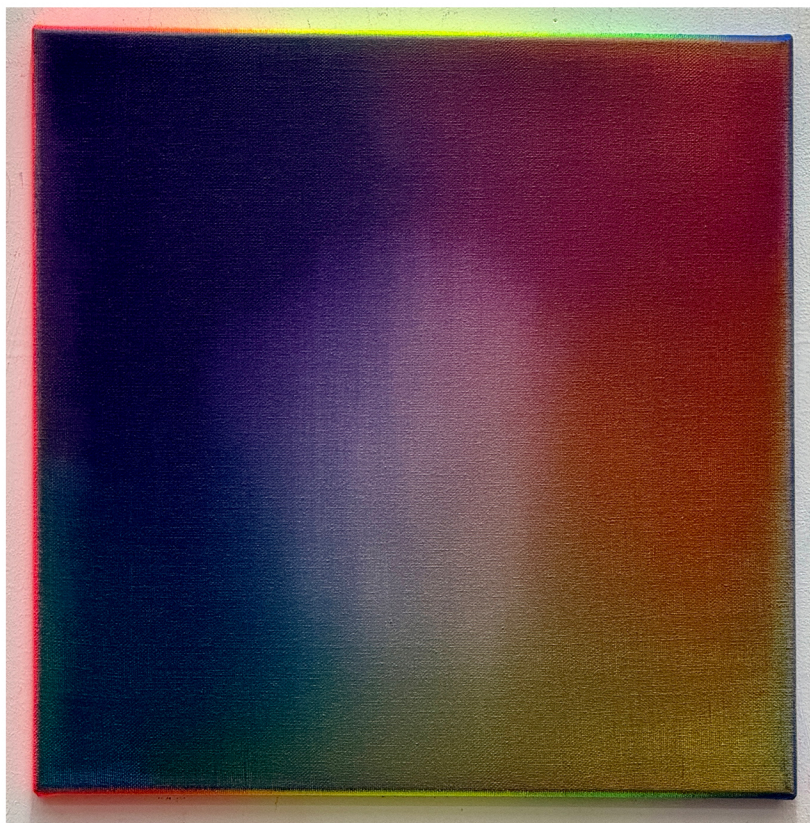
Everything for the Travelers, 2023, Acrylic, ink, linen tape, paper and colored light, 24" x 21" x 2"

I'm gripped by the mystery of how people, things, cities and even ideas exist within the flux of the world. I explore the sensation of color which moves and exists outside linear language and thought. Oscillating rhythms of predominantly blue color bounce across the collage work with slight differences in hue or shape, moving as gamelan music with minimal but distinct tonal changes which alternate and overlap. These aggregate sensations result in a sculptural painting which floats on a glow of colored light best seen flickering at the edges or openings. Paradoxically, immaterial and shifting light constitutes the true "ground."

Fabian Freese

Wuppertal, Germany

www.fabian-freese.com



Field of Rainbow with a Bright Center and Rainbow on the Edges, 2023, Oil, spray paint on canvas, 15.75" x 15.75"

This is a recent artwork in my series of Non-Objective works. The rainbow is a key element of this work. There is this bright center in the middle of the color field where you can dive in and find yourself in the treasure at the end of the Rainbow. For me, this is a world in which every human being is worth the same and things like, color, race, religion, sexual orientation etc. do not matter. We are all one.

Sabine Friederichs

Bages, France

www.friederichs.be



Rhythm, 2023, Acrylic painting on linen, 11.8" x 11.8" x 1.578"

I love playing with circles and lines, or rather the suggestion of circles and lines. Those are the forms I see in horizons, the sea of Belgium, the lake in France, those sublimated forms of nature are the basis of my current body of work on a strict square canvas. It took me quite a while to find the perfect, absolute black for my paintings, that I found in Great Britain, made by a sworn enemy of Anish Kapoor. This deep black highlight the 'primary' colors of my series of paintings.

Molly Gambardella

Connecticut, USA

www.mollygambardella.com



Lichen XXXVI, 2019, Silk, cotton, wood, acrylic, steel, 18" × 18" × 5"

Inspired by lichens, my large-scale works amplify their intricate beauty and transformative qualities. I employ materials like silk, wood, and steel to echo their vibrant hues and textures, creating pieces that merge the natural and artificial realms. The magnified scale provides an immersive experience, facilitating profound interaction with this often-overlooked organism. Just as lichens foster life's interconnectedness, my sculptures transform spaces and stimulate curiosity, encouraging a deeper appreciation for these humble organisms and their role in our ecosystem.

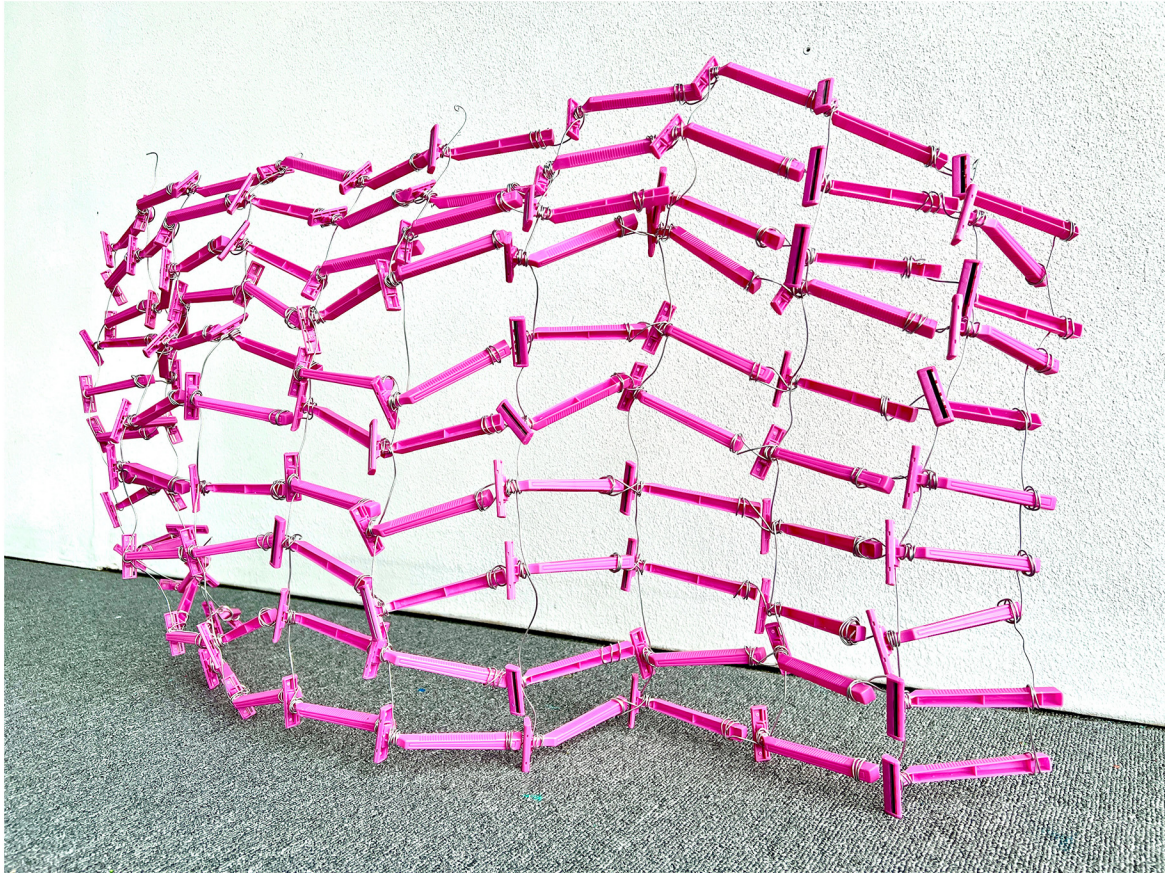
Elizabeth Gourlay
Connecticut, USA
www.Elizabethgourlay.com



There 9, 2023, Acrylic on linen mounted on shaped panel, 14" x 11" x .5"

There 9, continues my fascination with color, form, and geometry. The mood and palette began with optimistic pinks and joyous yellows. Gradually, the layers and mood darkened, the dominant rectangles became blue-gray and carbon black. I rarely use black but felt compelled to use this deeply opaque and non-reflective pigment. The edges of the shapes became sharper, the green bars severed by red triangles. *There 9* is not about a particular moment but is reflective of my feelings of despair in a time of political vertigo, when the Earth's climate is in crisis, a time of war, fear, and uncertainty.

Kara Greenwell
California, USA
www.karagreenwell.com



100 Cuts, 2020, Plastic twin blade razors and galvanized wire, 21" x 38" x 7"

The Pink Tax is a markup on goods and services marketed to women. The most expensive product disparity is razor cartridges, for which women's razors cost 25% more than for men. Modeled after a barbed wire fence and crafted from plastic twin blade razors and galvanized wire, *100 Cuts* represents the many barriers that bleed women dry.

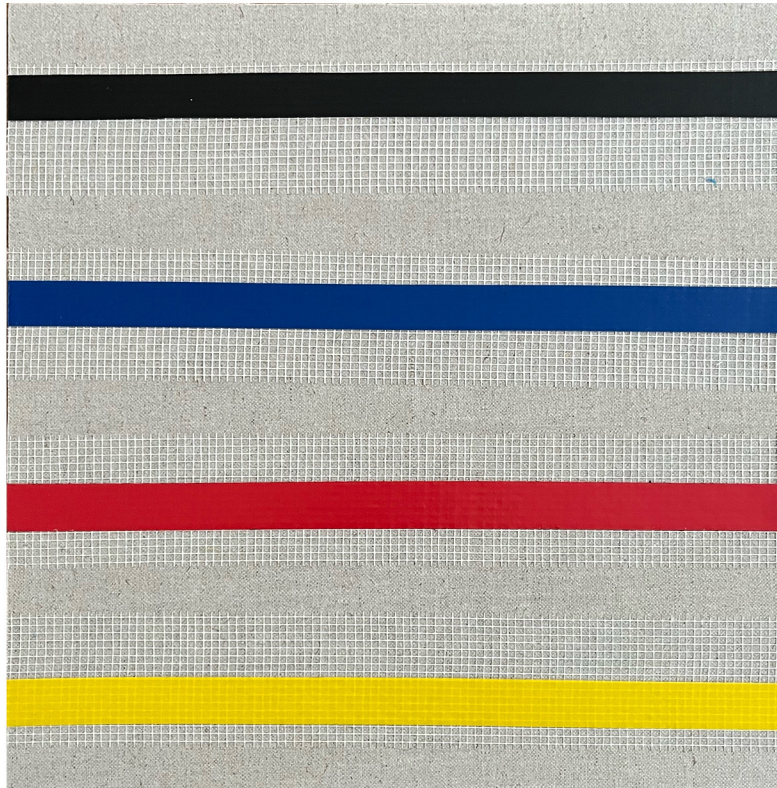
Robert Gregson
Connecticut, USA
www.bobgregson.com



Cross Rhythm, 2020, Acrylic on plywood, 22" x 22" x 2"

Non-objective art may appear simple yet for me it is like unraveling a tangle of knots. Elements that inspire my work include modern architecture, design, play, as well as the history of geometric abstraction. These interests collide in various ways to form a visual hybrid. Game theory establishes a framework and structure giving the work an underpinning of logic and intuition. These pieces become a balancing act as they shift and evolve. The final image is not planned but is revealed through each decision.

Billy Gruner
South Wales, Australia
@billygruner



Treble, 2023, Electrical and joint tape on Masonite, 12" x 12"

These works are part of a longstanding series. A post-punk aesthetic is presented, with a certain disregard for highly polished studio works asking the viewer to look at what's done beyond standard values of fine art production. Described as post 20th century reductive works, and more specifically as non-objective forms, they make a pair of references. First towards how art can be produced with the humblest of means such as Gaffers tape or ordinary electric tape. Second, towards architectural settings and how these may be in seen as transitional, inseparable, and understood in virtually every building on earth as integral components.

Emily Haag

New Jersey, USA

www.haagstudio.com



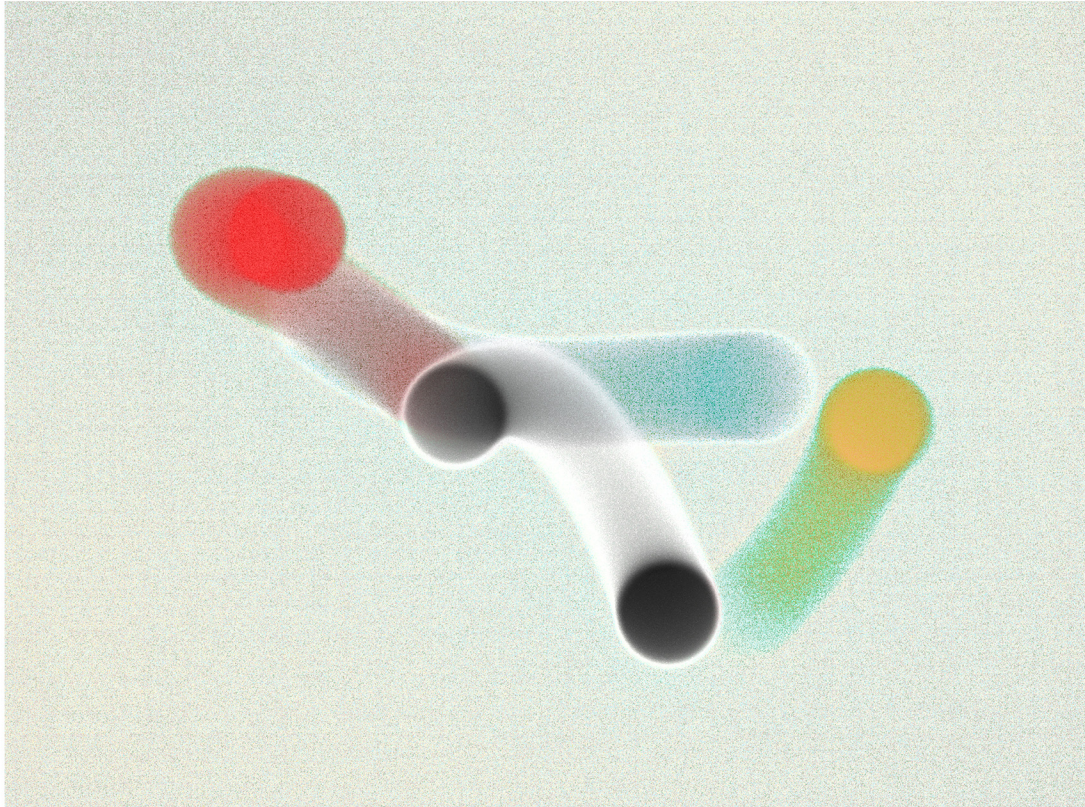
Glowing Fields, 2022, Sand, acrylic, wood, 18" x 15" x 4"

Glowing Fields transcends traditional artistic boundaries, embracing non-objectivity and pushing the limits of material manipulation. Crafted impulsively and spontaneously, the piece marries sand with acrylic, forming sculptural marks that defy conventional notions of composition. The work's physicality, with its literal weight, reflects a disorder in materiality. As a nod to the unfolding crisis in Ukraine, the piece pays homage to its people. Subtle hues reminiscent of the Ukrainian flag convey the sudden weight and pressure, while the artwork symbolizes resilience amid adversity. The boundaries of material and meaning blur, inviting viewers to explore the intersection of form and emotion.

Luuk de Haan

North Holland, Netherlands

www.luukdehaan.nl



Wabi Sabi 1, 2022, Photograph on archival pigment print (edition of 3), 11.811" x 15.748" x .08"

The concept *wabi-sabi* forms the basis of this photographic series. Some notable features of this Japanese aesthetic are: asymmetry, simplicity and intimacy. But *wabi-sabi* is also a way of life in which - among other things - valuing the basics and accepting imperfection are central. For this series I mainly focus on these two elements, basal and imperfection. A slide show of four continuously changing color circles are photographed in one single shot while moving the camera, transforming the perfect geometric circles into imperfect shapes and uncontrollable compositions.

Maki Hajikano
New York, USA
www.makihajikano.com



Relational Geometry_05, 2023, Cast glass, PLA, 10.25" x 10.25" x 5.25"

The Non-Objective form is the most appropriate way for me to communicate ideas; it allows viewers to engage more profoundly with the artwork, thereby setting up unanticipated interactions of thoughts and perceptions. My exploration revolves around two distinctively colored elements within cast glass sculpture, metaphorically symbolizing the imposition of artificial boundaries and addressing global conflicts. The 3D-printed geometric cutout shape not only envelops the cast glass piece but also establishes a compelling contrast. This duality mirrors the intricate political landscape of our society.

Valerie Hallier
New York, USA
www.valeriehallier.com



Homage to K. Malevich, 2022, Buttercup petals and varnish on canvas, 20" x 20" x 1"

Homage to K. Malevich celebrates the pioneer abstract artist's White On White painting from 1918. I saw the original artwork at MoMA while finishing art school in France. The artwork changed my practice. I stopped painting and started mixing media. I also moved to New York. The piece's dimensions and design match the original but I used buttercup flower petals in place of paint. Residing between nature and culture, flowers in my recent work speak directly of our human nature, its carnal and finite qualities. Symbolically potent, they inspired the development of a unique technique I am still developing.

Julie Hedrick
New York, USA
www.juliehedrick.com



A Summer Day, 2023, Watercolor, 7.5" x 9.5"

I am inspired and influenced by light and color in nature and my perception of its energy. My intention is to arrive at the feeling of the real and natural world through color, abstraction, and a kind of distillation of its essence. I use color in a meditative and symbolic way spending a year on one or two or three colors. I write poetry and combine painting in collaboration with my partner Peter Wetzler who composes and scores sound environments for my exhibitions.

Howard Hersh
California, USA
www.howardhersh.com



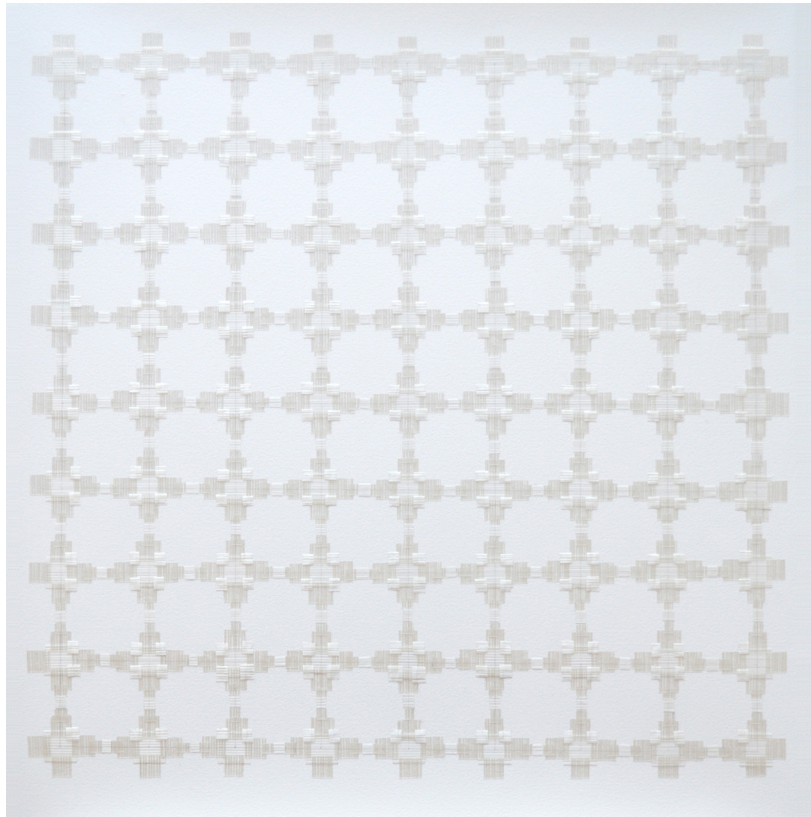
Migration 19-3, 2019, Acrylic on panel, 16" x 16" x 10"

In my perfect future, categorization would not exist. Categorizing limits one's perception. I'm interested in feelings, not definitions. Whether it's religion, nationality, or art, I'm opposed to a "them or us" mentality. My piece, *Migrating 19-3*, is an artwork in which I'm looking for reactions that are feelings of the non-verbal type, instead of categorical descriptions of it. I believe that non-objective work helps lead the viewer in my preferred direction.

Marietta Hoferer

New York, USA

www.mariettahoferer.com



B_L_6, 2021, Graphite, strapping tape on paper, 20" x 20" x 1"

Central to my work is the notion of the body as the filter through which the work comes into being. I systematically build a pattern with pieces of transparent tape on a pencil-gridded surface. The combination of the slightly askew hand cut squares and their somewhat "off" vertical or horizontal position relative to the pencil grid underscores the works' organic origins and recalls the homemade qualities of crafts and women's work.

Peter Holm

Græsted, Denmark

www.peterholm.info



Untitled 2, 2023, Painting, 5.11" x 9.64" x 5.25"

This work is from my ongoing series of "shelf-paintings." The series was started in 1996. It was a revelation of a kind. A rejection of canvas painting. I coincidentally placed two pieces of wood on a table and there was my solution, to develop a new way of making painting come out. In this version the meeting of the two colors creates a third metaphysical color space that radiates. The pinkish and purple hues have an uplifting spirit - a consolation, a comforting correspondence.

Christine Hughes

New York, USA

www.christinemhughes.net



Untitled, 2023, Enamel on paper, 10" x 13"

These small abstractions are about relationships. Form to form, in front of, on top of, often creating an impossible space. Light emanating from inside or around to either delineate or confuse the space. I paint with no outside reference allowing the painting to guide me. Each piece becomes many iterations of itself. I'm interested in forms which seem familiar, but are unidentifiable. I refer to these paintings as "physical abstractions". I'm pleased with them when they pose questions, are humorous and contain a mystical quality.

David Hutchinson

New York, NY

www.davidlhutchinson.com



Sparkle/Convert, 2023, Oil on linen, 32" x 24" x 1.5"

As a concept-based, abstract artist, my work investigates communication, thought, and the conveyance of meaning through visual presentation. *Sparkle/Convert* is a painting that attempts to diagram unexamined notions that float in the background of our being. In this painting, white rectangles stand in for unconscious thoughts, psychological black boxes if you will. The colored rays that project from the rectangles form 'chromatically translated' words that provide glimmers of conscious insight into the activities of our inner self. These colored 'words' also indicate intertwining links between one latent 'thought' and another. No individual impulse stands alone, nor does it have a singular driver.

Liz Jaff

New York, USA

www.lizjaff.com



Shiver, 2023, Hand cut paper on board, 33" x 42" x 1"

Shiver uses patterns and forms from nature and architecture to explore ideas of love, commitment, and memory of time and space. These are ruminations or daydreams, the repetition of a single thought or sensation, a poem or a fairytale. They are vehicles to count time and remember. There is a persistence in repetition which in this work underscores the involuntary reaction to the cold, a moment when the body is exposed and reacts to protect itself. The medium of paper with its perceived fragility suggests a sense of vulnerability while the commitment to the underpinnings of a grid asserts a sense of resilience.

Celia Johnson
Connecticut, USA
www.celiajohnson.net



Tionndail, 2023, Acrylic on birch panel, 24" x 21" x 2"

My paintings have a collage sensibility where color and form are in states of choreography and collision. Flat, fluid color layers on raw wood substrates incorporate woodgrain as a medium in addition to and distinct from the color palette. The genesis for this approach lies in my childhood. I would catalog found objects by color, size and shape and collect fragrant wood scraps from the bins of a nearby carpentry shop. I also preferred arranging the glossy, moveable geometry of Colorforms over crayons. This early play, assembling and codifying shapes, collapses in time to inform my non-referential geometric abstraction.

Jeffery Cortland Jones

Ohio, USA

www.jeffreycortlandjones.org



Snug (Jumped Up Pantry Boy), 2023, Enamel on acrylic panel, 14" x 11"

I am interested in: locating; apprehending then releasing; the resistance of color then surrendering to it; a hard edge as it softens; the slight peeking that comes from covering and layering; when shallow and deep appear the same; what it's like to look through the fog; that place between misplacing and finding; how white can be both warm and cool at the same time; when you find that correcting is making it worse; the moment when a stable stack is on the verge of collapse...when contemplation breaks down and you go for it.

Judy Kamilar
New York, USA
www.jkamilar.com



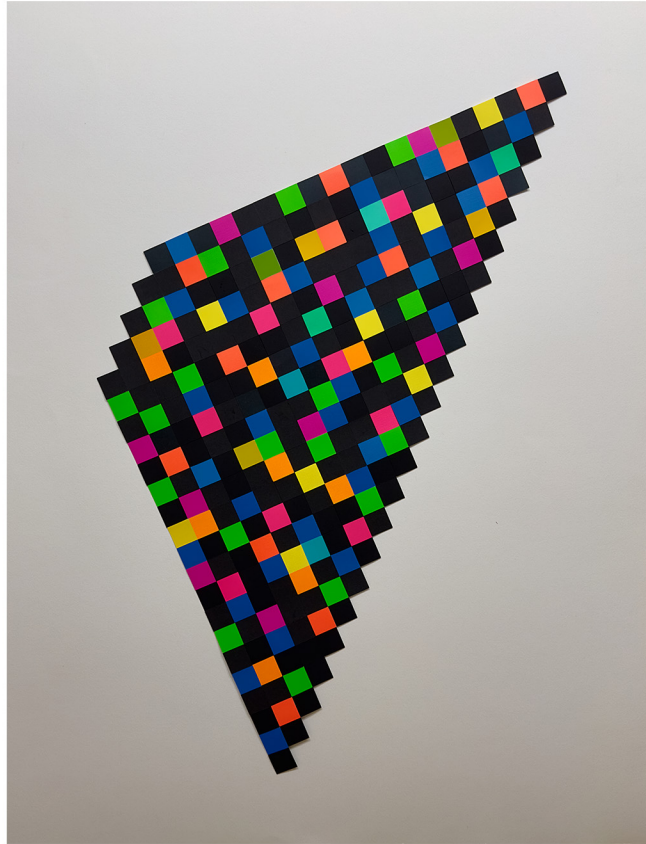
Origin, 2023, Mixed media, 24" x 18" x .5"

Indifference led me to my collage work. Where I saw beauty, my students saw garbage. This encouraged me to unfold beauty in the simplest of things – especially discarded materials. Through abstract shapes and colors, human emotions, and states of being are communicated. Beginning with randomness and ending with intention, my work addresses the human desire to overcome the chaos in the world. A partnership between the inanimate and the animate defines a sense of place, space, and movement- a moment frozen in time where recognizable emotions and questions arise.

Dana Kane

New York, NY

www.danakane.com



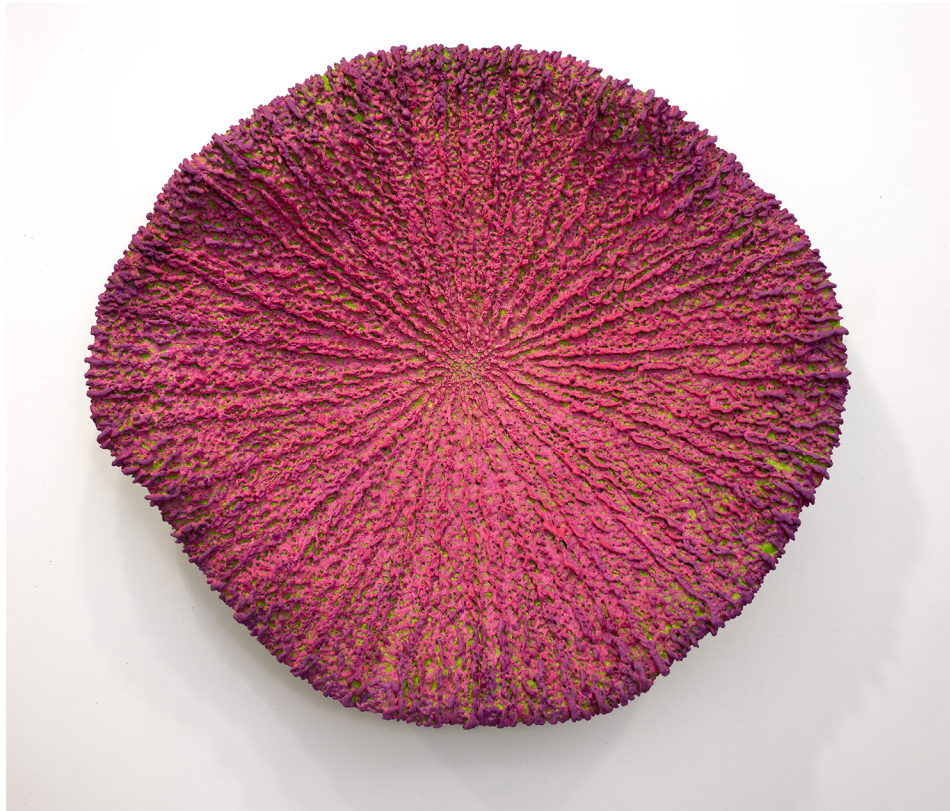
Untitled, 2023, Paper, 20" x 28"

For the last ten years I have devoted myself to the exploration of Color, most recently with the *Shield series*. Since the idea of protecting one's self became front and center during the Pandemic (face masks), and I began to expand upon it by moving into (theoretical) body shields. At one time, the *Shield* was the most widespread defensive weapon in the world. I began to see these jagged-edged shapes as symbolic Shields for protection, and simultaneously as explorations into Color.

Barry Katz

New York, USA

www.barrykatzart.com



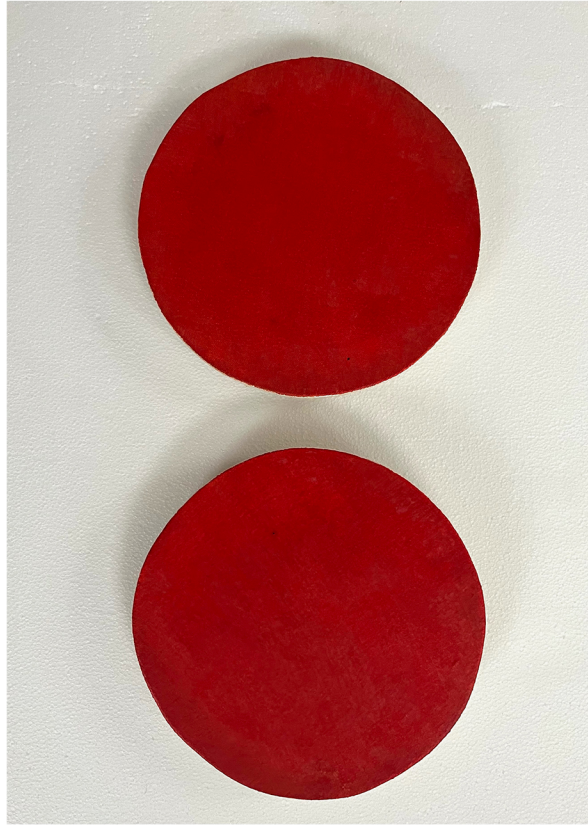
Number 8, 2023, Encaustic over plaster, 36" x 39" x 9"

My current work builds on a lifelong fascination with color as a physical presence and exploration of the ways form can alter or amplify its emotional affect. The built-up surfaces offer endless variations of texture, hue, luminosity, character, and take time to decipher, just as getting to know a complex individual, or exploring the layered depths of one's own psyche. Operating as both painting and sculpture, these pieces might be described as non-binary while multiple submerged layers suggest something hidden from view, addressing themes of concealment and disclosure - elements of what I would describe as a queer sensibility.

Sarah Keighery

South Wales, Australia

www.facebook.com/sarahjkeighery



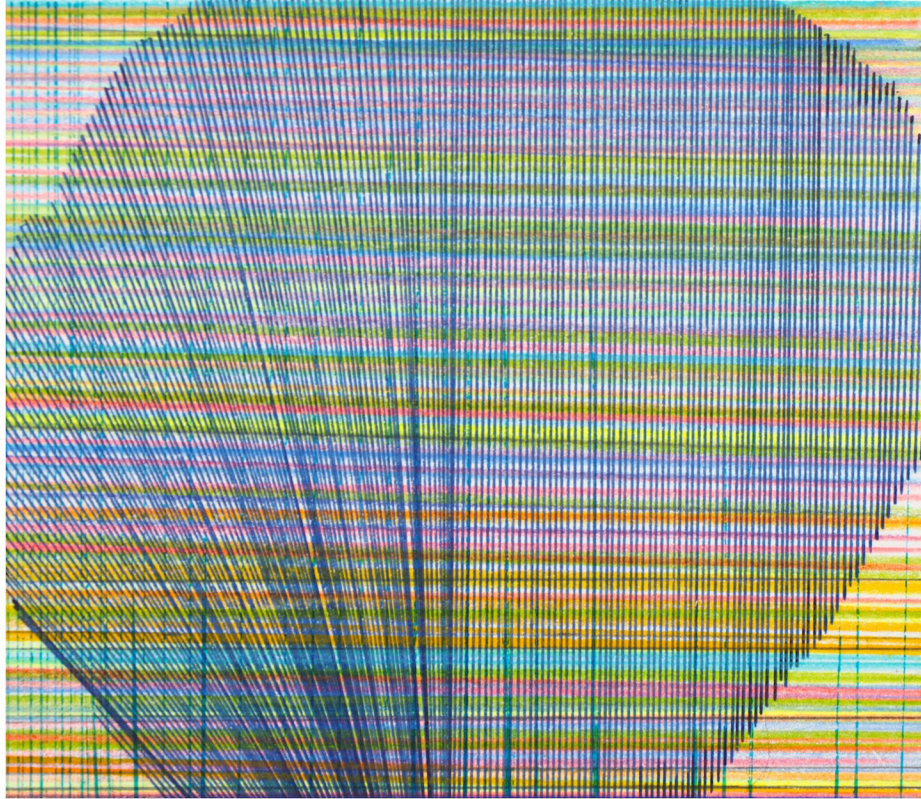
Additive K255/53 Line, 2019, Food, coloring, and binder on canvas on wood, 8" diameter

The Dot line series are process based temporal works, of which handmade paints are sourced from food substances of spices, seeds, shredded coconut or squid ink. In this work red food additive is used on circular forms installed as a line. I ran a restaurant for 12 years, during and since I have taken food substances from the plate to the walls. My first piece was from plum skins that I peeled off and put on canvas... the natural sucrose bound and adhered it to the canvas. I used tin lids initially that formed lines, hence dots making line 'drawings'.

Barbara Bryn Klare

Ohio, USA

www.barbarabrynklare.com



SHELL, 2023, Pen and ink, colored pencil on strathmore paper, 5" x 7"

Shimmering Quality of Light is part of an exploration into color and the creation of shimmering light with juxtaposing lines (“threads”) and cross-hatching (“weaves”) a geometry achieved using the simplest of materials: a set of children’s colored pencils. Scientifically speaking, a shimmer is made by light varying between almost imperceptible to obvious (gleaming faintly to glowing). Like the non-objectivists, I carry forward a keen interest in simplicity, and the fundamentals of color and line, while adding the interconnectedness I see between textiles and drawing, and in this case, a passing nod to minimalist Dan Flavin’s fluorescent light work.

Susan Knight
Nebraska, USA
www.susanknightart.com



System, 2023, Hand cut metallic tyvek acrylic ink, 40" x 42" x .02"

Change imagines the lines of history and geology swirling into a substructure of spacial, temporal, and material connective bands bound with human identity that undergird our existence. The dynamic is foundational to ongoing cultural, societal, and environmental change, adaptation, and development.

Richard Kooyman

Michigan, USA

www.richardkooyman.com



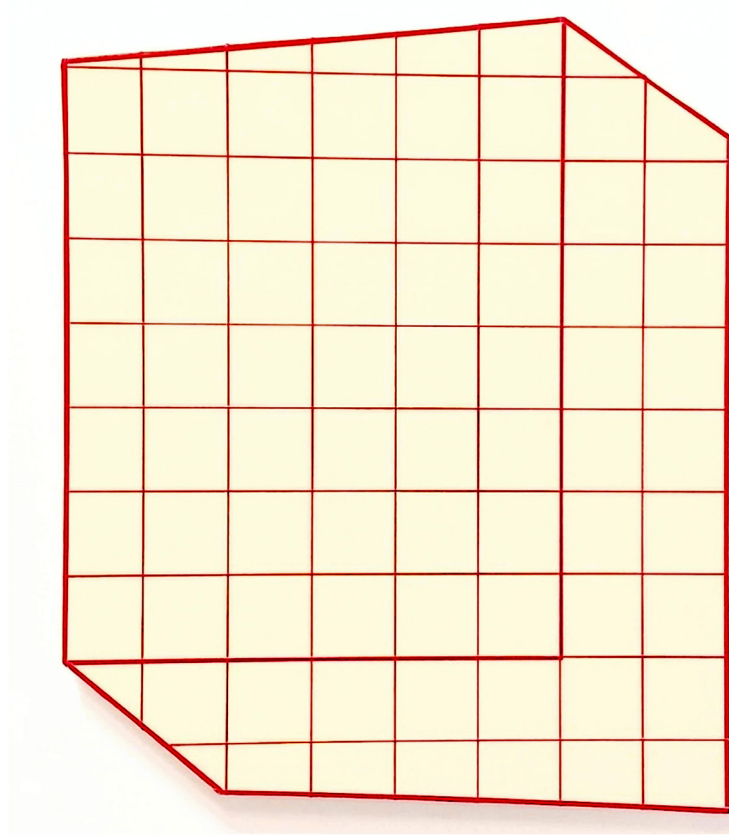
Grassland, 2022, Oil on canvas, 12" x 10" x .75"

I make paintings because I believe it is still one of the most important personal, social, and political acts a person can do.

Gerda Kruimer

Noord-Holland, Netherlands

www.gerdakruimer.nl



Punatic #73, 2023, Acrylic paint on plywood panel, 9.4" x 7.87" x .5"

This work is based on an identical grid or variations on a type, reduced to its essence. I primarily explore the grid itself as a carrier of meaning and content. Structures, patterns, systems, perception, the interaction between interior and exterior space, light and shadow, are elements that reflect a spatial awareness that characterizes my work. If you tune in mentally, you can move between those lines. The title from *Punatic* series is a reference to the nickname of people who, for economic reasons, built self-sufficient off-grid houses on top of a recently formed lava plain in the Puna Hawaii district.

Michael Kukla
New York, USA
www.mkukla.com



Untitled 3, 2023, Pantyhose, wood and glue, 17" x 8" x 8"

For the last year and a half, I have been exploring the relationship between elasticity and structure. Lightweight wood recuperated from discarded fruit & vegetable boxes is used to build a frame which receives a skin of pantyhose. This combined structure is reinforced to be strong much like the interior of a bone of a bird. The work of which *Untitled #3* is part, is meant to be visceral, evoking delicate yet flexible bodies. Despite the implied strength there is a vulnerability in the disjointed singularity of the sculpture.

Leigh Lambert

Maryland, USA

www.leighlambertdesign.com



Topography, 2022, Mixed media, 18" x 16" x 6"

This piece is built around my obsession with waste as raw material. The dimension is constructed with various packing material and boxes. I never plan any exact dimensions, rather I allow the given material to determine the *topography*. I delight in the discovery of how the patterning of line and color develop over the shapes. Covering the refuse echoes the well-intentioned beautification projects of covering over landfills to create green spaces. What remains underneath the beauty? Is the transformation complete or simply removed from our sight?

Elvira Lantenhammer
Triefenstein, Germany
www.elviralantenhammer.de



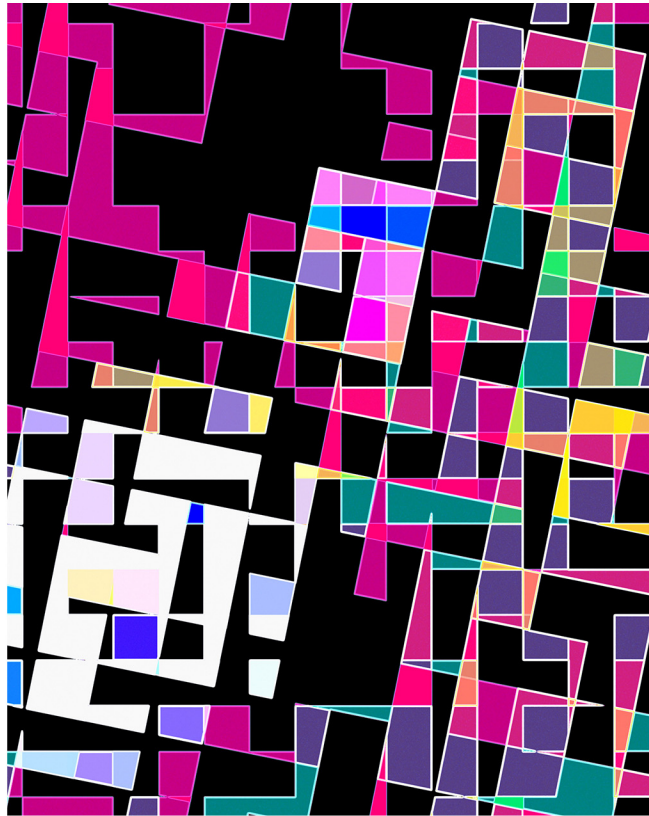
Siteplan Studio Stefan Szczesny, 2023, Pigments, acrylics, canvas, 31.5" x 31.5" x 1.4"

The sound of colors and their interaction relate to the emotional and energetic qualities of a place. This work, part of *Siteplans/Artists Studios* series was Influenced by the studio of Stefan Szczesny in Saint Tropez, France. A huge, bright and clear hall for concentration, contemplation and something new. Every artist studio has its own character, its own atmosphere. The series expanded to occupy many cities/places in the world. My work is a give back to a rational world something that cannot be measured, only perceived sensually and energetically: it is the aura or atmosphere of a place.

Guntis Lauzums

Wisconsin, USA

www.guntislauzums.zenfolio.com



Pixel Abstract 09262021, 2021, Digital Photography, 28" x 22" x 2"

Pixel-Abstraction uses digital photography in a process I developed that takes the fundamental part of a photograph, "the pixel", and transforms it using various methods to create vibrantly colored abstractions of geometrical patterns, reminiscent of the Bauhaus artists in Germany or the American Abstraction movement in New York City but taking their ideas into new a medium and future.

Bonny Leibowitz

Texas, USA

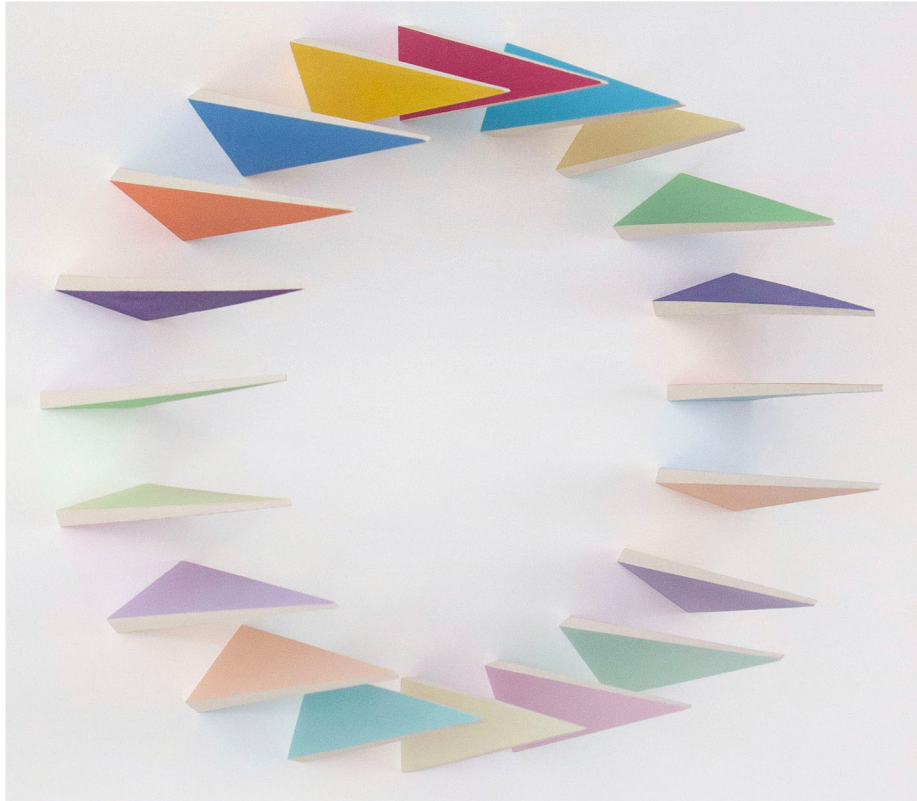
www.bonnyleibowitz.com



Fortune, 2023, Inks on yupo, 8" x 7" x 7"

I like to think of my work as fragments of a blown apart reality, reconstructed into forms which collide and conjoin in myriad nuance and potential. For this piece, *Fortune*, I used inks on yupo, heating and manipulating the substrate into an abstract, organic form in which content and metaphor reside in its interpretation.

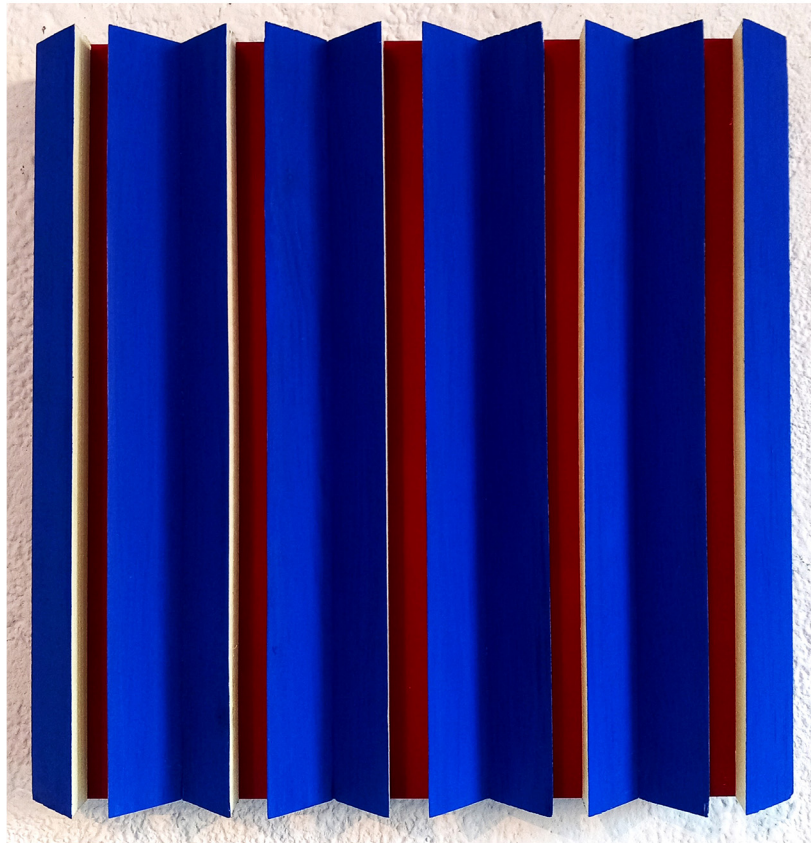
Jason Clay Lewis
New York, USA
www.jasonclaylewis.com



Egeria, 2024, Acrylic on wood, 16" x 16" x 11"

Egeria is a water nymph and one of the four Camenae goddesses. This idea developed out of the Ecstasy Series paintings that use sections of color to create a disorientating vanishing point. The colors draw the viewer in as the center appears to create a vibrating optical flicker. Instead of a flat surface, I wanted to pull the sections out from the wall into open space. By harnessing pure color, my intent was to engage the viewer with maximum impact. The pieces are in primary and secondary color order with the complementary hue painted on the reverse.

Christine Löw
Zangberg, Germany
www.christinelow.de



356.023.R., 2023, Acrylic on wood, 25" x 25" x 5"

My relief work *#356.023.R* lies between painting and sculpture. Through the influence of light and shadow as well as different materials, the geometric shapes - lines - show different levels and dimensions. The full effect of these relief works unfold when the viewer moves in front of the work, colors and shadows change the image depending on the viewer's position offering a complex visual experience.

Pia Løye

Fyn, Denmark

www.retroavangarda.com/gallery-of-friends/albums/Pia_Loye



15/11/23, 2023, Acrylic on wood panel, 13.8" x 13.8" x 1"

My artistic focus revolves around accentuating simplicity, honing forms and movements down to their fundamental elements. This approach allows me to craft a tangible story of genuine existence in the present moment, articulated through a language of geometry. One enduring fascination of mine lies in the concept of generating optical illusions through the strategic use of lines, manipulating positive and negative spaces. These techniques intrigue the mind, enabling us to seamlessly transition our perception from a two-dimensional plane to a three-dimensional space when encountering an object or form.

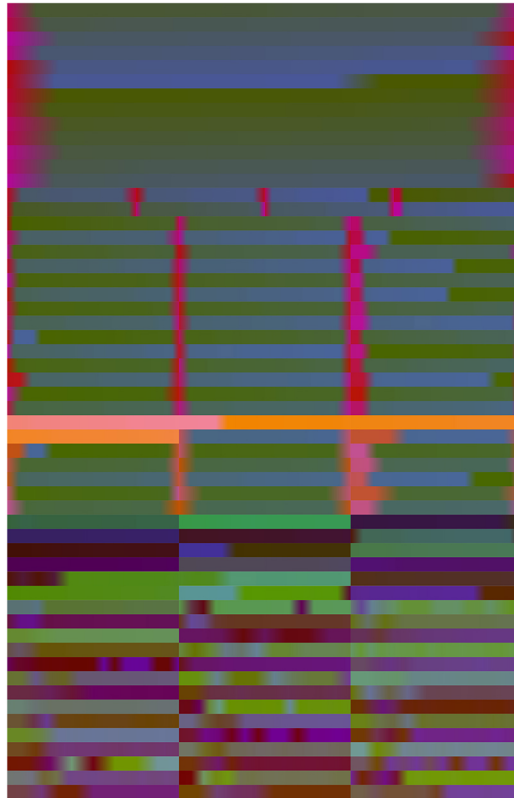
Susan Luss
New York, USA
www.susanluss.com



Gathering, 2023, Dye on canvas, wood, twine, rope, 30" x 46" x 16"

My first bundle was in 2013. It was not neat and stackable but a messy scrunched up gathering of myriad things I found while walking, all tied up in raw canvas before immersing it in a dye bath. A labor-intensive process, feeling alternately giddy and uncomfortable, thinking how much it resembled a body, imagining the insides as feelings without words. Later the grid became my organizing structure. Folding and tying, using their weighted wet bundled forms to imprint on other work, they became the words forming the language for feelings. The bundles are active participants in the lifecycles of my work.

Daniel Martin
Wisconsin, USA
www.danmartin.net



Wp v1-56, 2023, Digital, inkjet print on archival paper, 17" x 11" x 0"

Digital methods have supplanted, but not erased, printed and physical media and I find the tension between the two fascinating. This work speaks to the ways we consume information, the labor of knowledge-creators, and the relations human beings have to sharing knowledge. The phrase “publish or perish” is well-known in academia, meaning that one must share the results of one’s research to preserve one’s job. The streams of information generate elegant patterns while the deadlines and technologies required by publishers cause breaks in both patterns and streams.

Susan Mastrangelo

New York, USA

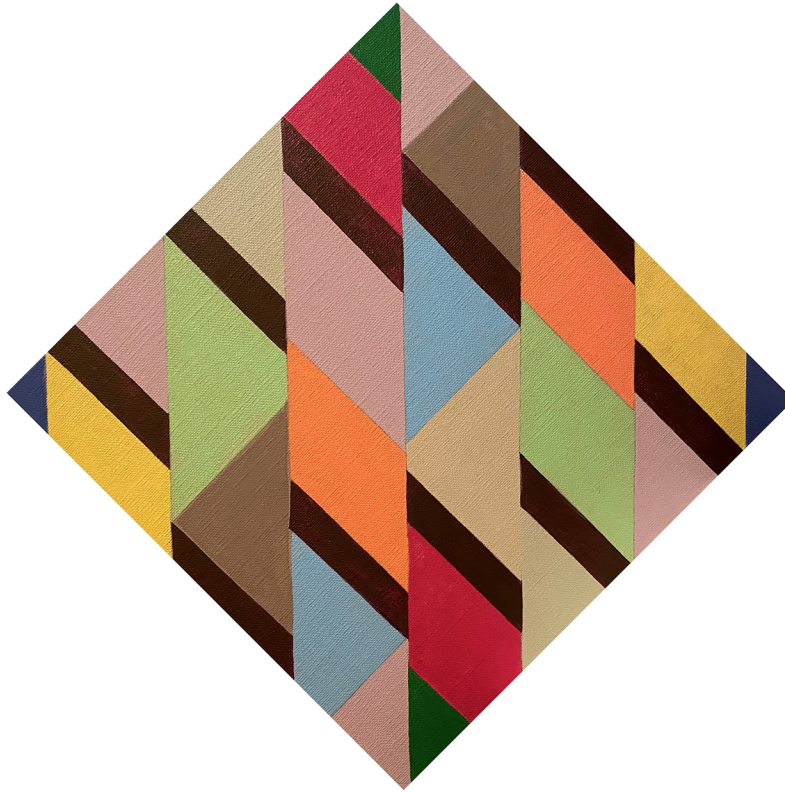
www.susanmastrangelo.com



Strength And Fortitude, 2023, My knitting, upholstery cord, fabric, paint on canvas, 42" x 36" x 1.5"

I believe all recognizable forms find their genesis in what is most pure in nature. *Strength and Fortitude* originates from the interplay of fundamental elements in visual art. Using an upholstery cord, a choreography is enacted of a shape within a shape- an architectural formation built on layering. Having been taught knitting by my grandmother, it has always brought me great comfort. I have found the repetitive act of building one stitch upon another to synchronize with the repetitive beating of the heart, an internal healing process forming a protective tissue while it induces a meditative calm.

Kathleen Miles
New York, USA
@kathleenvmiles



Bands 19, 2022, Acrylic on linen canvas panel, 19" x 19" x .5"

Geometric vocabulary expresses the intangible, ranging from the most profound and spiritual, to the light and airy aspects, even elation. Triangles, squares, circles, and their variations, are the source of inspiration and the components of that language. In my Bands series, what may appear at first to be symmetrical, or a regularly patterned surface, upon closer study reveals that each shape is unique, not a mirror image of the opposite side, for a freer and more organic yet balanced whole. The colors are each individually mixed, and as with the shapes, each has its own variation and identity.

Kleopatra Moursela

Athens, Greece

www.kleopatramoursela.gr



Orpiment series, 2023, Oil pigments, 15.75" x 15.75" x 1"

I construct colored landscapes infused with a profound spiritual essence, where geometric structures weave together to transcend the boundaries of a tangible reality, composing a grid of senses, memories, space, colors and time. This work, part of *les Alisiers series*, was inspired by my recent artist residency in the Swiss Alps. I was captivated by the mesmerizing interplay of nature and colors found in the landscapes of the forests and mountains. One of the colors that caught my attention was a wild roselike tree with small orange blossoms that blended into the different greens, blues and browns of the forest.

Brooke Nixon

Maine, USA

www.BrookeNixon.com



Jump Into July, 2023, Acrylic on wood panel, 20" x 16" x 1.5"

With its bold color and the many angled, built-up coarse pumice gel forms *Jump into July* reflects the energy of high summer in Maine. My paintings always carry a reference to nature translated into abstract form. Here the narrow stripes within the circle depict the July colors of the perennial flower garden outside my studio window. Within the abstract form of Non-Objective Art deeper realities... nature, season, time, etc.... and the human's soul qualities can also be communicated.

Helen O'leary
New Jersey, USA
www.helenoleary.com



Lazy-Iron Mountain Series, 2023, Wood, pigment, linen 15" x 18"

The inventory and archeology of memoir, place, histories, big and small, are imbedded in my work. I knit with wood, bending the painting out of the ruin of its own making. Each piece is cobbled together from the detritus of earlier attempts. I build 'history paintings' that are created in the process of dismantling and redress. I think of my forms as the upholstery and bulge of middle age, blank places for new memory. Failure, paralysis, grief and ultimately self-determination are cyclical points on the wheel of my work.

James Okeefe

California, USA

www.instagram.com/jamesokeefestudio



#40223, 2023, Acrylic paint on Masonite panel, 28" x 18" x 2"

When I made this painting, I was thinking about the process of making paintings. For example, how a current painting influences the next one and how the time in between has influences on outcomes. In making abstract work, we as painters encounter asynchronous and sometimes paradoxical events in our efforts to solve abstract problems. The solutions can be sudden and revelatory, seemingly out of the blue. These are the solutions I try and find in my paintings.

Roland Orepuk

Grenoble, France

<https://orepuk-art.blogspot.com/p/cv.html?m=1>



Trinity, 2023, Canvas, paint, wood, staples, 30" x 35"

Since 2004, I worked with three colors: black, yellow white, but black was too strong so I only work with yellow for light and white for sensitivity. Yellow is common in the natural world. I place wood in between the activity of two colors. Seeing the handmade in my work is important- nothing is perfect or hidden in construction. For me, triangles have many meanings- as a holy trinity, as body, mind, and spirit, it represents life past, present, and future and birth, life, and death. My geometry coalesces with architectural designs and religious and spiritual practices.

Daniel Pailes-Friedman

New York, USA

www.danielpailesfriedman.com



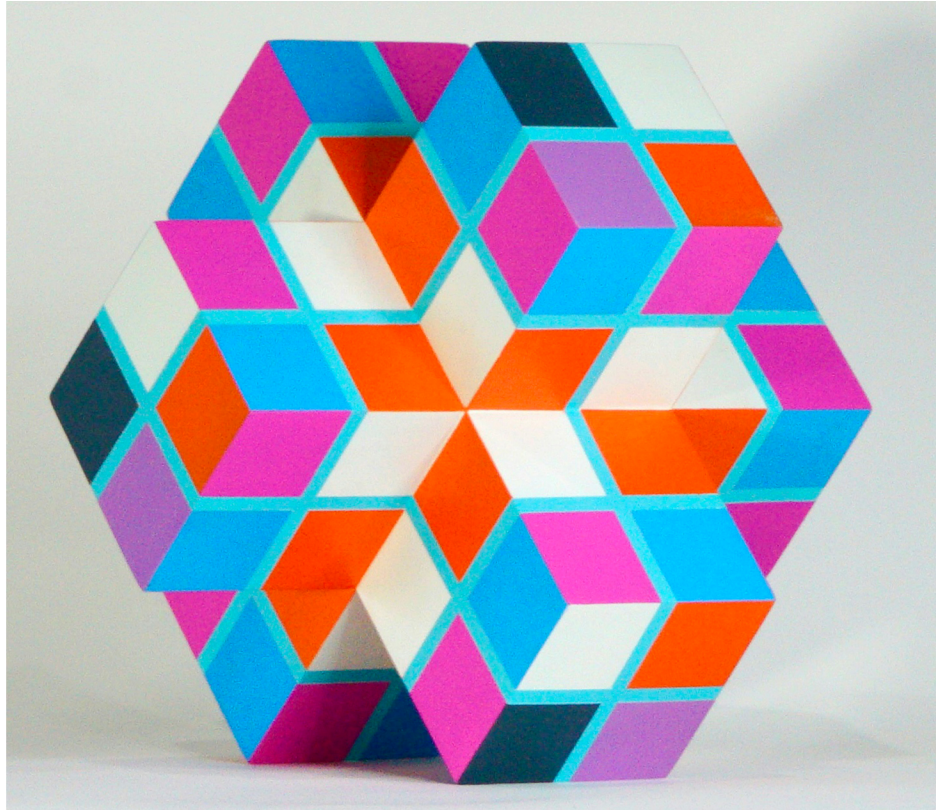
Rhythm 10, 2023, Oil and graphite on canvas, 36" x 36" x 2"

I see the future of Non-Objective art exploring more deeply the process of decision making. For me there are two ways that I make decisions but in reality, probably an infinite number of degrees in between. On the one hand, conscious control is suppressed, and an automatic spontaneous drawing is used. On the other, there is a slow and deliberate process of weighing what color and tone to apply as the painting evolves. Some paintings come quickly and some take months. Each piece leads to the next.

Ricardo Paniagua

Texas, USA

www.ricardopaniagua.art



I.D.2, 2018, Acrylic on wood, 9" x 9" x 9"

Intersections in Dimension furthers the continuation of work which began from a lucid dream, where I vividly saw a hypercube painted in a multicolored array of stripes, turning, and moving at the many planes of the form itself. Upon waking, I recreated the work as identically as possible and when finished, meditated upon it, I realized how the painted design matrix began to shift as it traversed from plane to plane, understanding the form as a 30-sided painting.

Ulla Pedersen

Copenhagen, Denmark

www.IdeelArt.com/artist/ulla-pedersen



Cut-Up Alu - 2, 2023, Acrylic on aluDibond, 15.748" x 11.811" x .4"

In a time where everything tends to be more and more digitalized, my works are handmade. From the geometrical objects that are cut by hand to the painting of the shapes without technical support, I add the "human factor" to the sharp expressions and compositions. The principle is repeated regardless of whether the material is canvas, wood or aluminum. By bringing the human touch from the past into the art of today, I see it as my contribution in the making of non-objective art of the future.

Serhiy Popov

Kyiv, Ukraine

www.serhiypopov.com



Corruption, 2023, Acrylic, found sidewalk tile, 4.5" x 2.3" x 1.5"

Corruption is about how we use social, political, and cultural opportunities and objects to our advantage, while sometimes lying to ourselves. I follow the principles of using simple geometric shapes or found objects, color and title which inform what is shown. I visualize the chosen phenomena, events or concepts beforehand. I found this object while walking the city. A beautiful geometric object with a great shape even though it was a sidewalk tile. I painted the surface with gold and named it symbolically, as it relates to the corruption and scandals that plague Ukraine.

Brigitte Radecki

Montreal, Canada

www.brigitteradecki.com



03. Flatland-verbergen-(conceal), 2018, Acrylic on laser cut acrylic board, 36" x 36" x .8"

My Flatland series began with haphazardly folding children's construction paper. These shapes were then photographed, printed, traced, and laser cut in acrylic sheeting and subsequently painted, copying the colors and tones of the "original." After three children, returning to school, and realizing how difficult it is to be in the art world especially as a woman, I became somewhat of a feminist, researching women artists in history and learned that it was o.k. to work in various styles and mediums, to make "stuff" by hand and even to be decorative.

Lauren Rago
New York, USA
www.laurenrago.com



Night Memory, 2021, Pastel, oil stick, collage on canvas sheet, 20" x 16"

My studio practice explores the potential of combining materials such as pastel, charcoal, paints, tape, and nearly forgotten drawings and paintings. In my piece, *Night Memory* part of the Nocturne series, I seek to recreate a passing but significant memory of a moment in the dark, through a focus on composition combined with layering, blurring, and contrast. I often start and finish a piece within one studio session. This limitation of time provides me with the excitement of new beginnings and possibilities.

Beverly Rautenberg

Illinois, USA

@beverly_rautenberg_art



MY [Quirky] FRIEND, 2021, Enamel on archival board, mounted on wood, 7" x 7" x 1"

This work is from an ongoing series entitled *Friends and Family: A Collection of Psychological Portraits*. Each Portrait reveals their unique personality traits, which are signified by color, surface, material, and composition. All of the Portraits are very small and intimate, drawing the viewer in for a 'close look'. *MY [Quirky] FRIEND* is a Portrait of one of my Artist Friends. She calls herself "Edgy". This is signified by the Black Circle, hanging over the edge of the wood square. I call her "Quirky". She is *My Quirky Friend*.

Andrew Reach

Ohio, USA

www.andrewreach.com



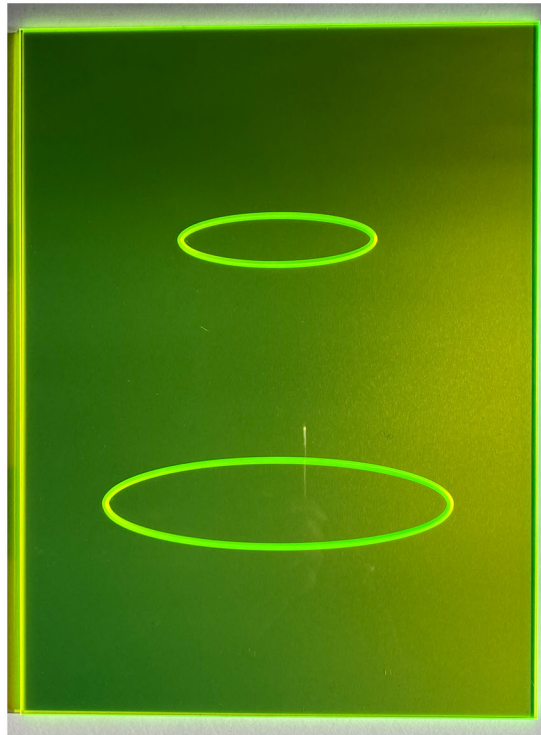
QUADRABAR III, 2023, cnc cut uv inkjet print on acrylic mounted to composite alum, 42" x 19" x 2"

Tapping into my roots as an architect, I have found that creating 3D structures provides me experiments in integrating color and geometry in new ways in a process I call 3D Derivatives. It exploits the power of 3D visualization in my quest to express symphonies of color and geometric form. Color and geometry is my north star and they have become a proxy for me to express energy, movement and joy. Being disabled with a spine disease, I may not be able to have unbridled energy and movement in my physical body, but I can through color and geometry.

Ivo Ringe

Cologne, Germany

www.ivoringe.com



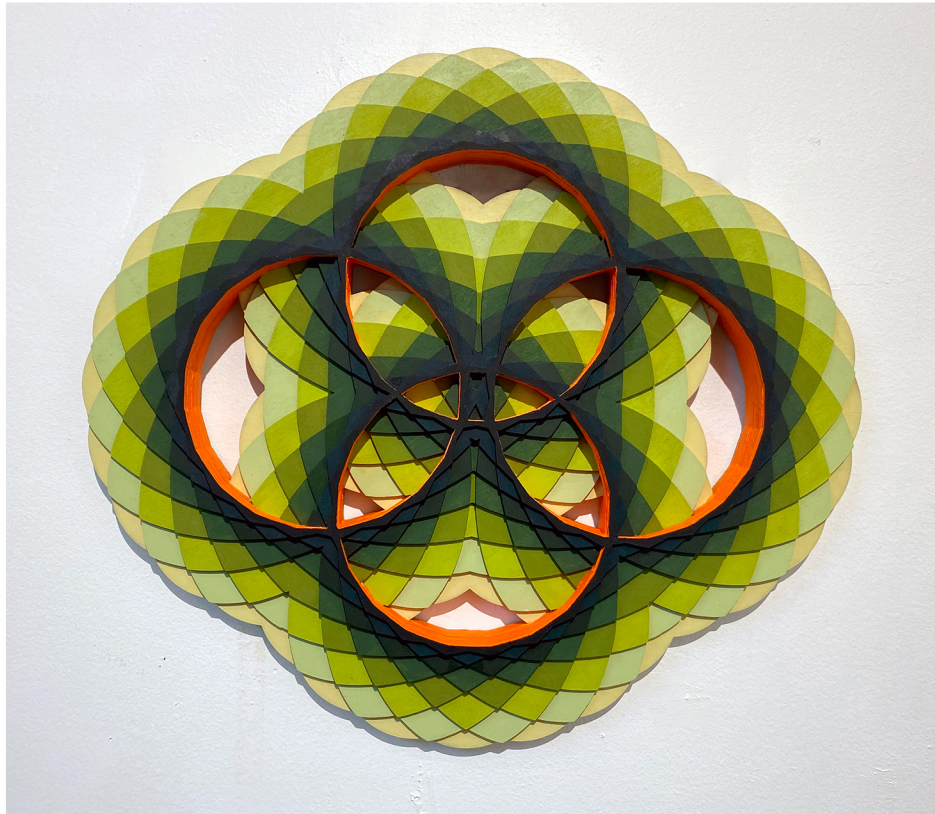
ÜBER ENERGIE + RICHTUNG, (About Energy + Direction,), 2023, Machine engraved acrylic, 12.5" x 9.5"

The future of non-objective art is the same as the future of quantum physics. Namely, an exploration of new dimensions of interaction, of matter existing in different places simultaneously, of vibrations and their spatial effects, etc. etc. I may ask myself whether the objects of nature are located in a given space with local causality relations, or whether the existence of space is, conversely, only an indirect way of representing the relationship structure of abstract quantum theoretical objects. Contemporary non-objective art lets these new trains of thought be seen. These are exciting times. We have much to do!

Christine Romanell

New Jersey, USA

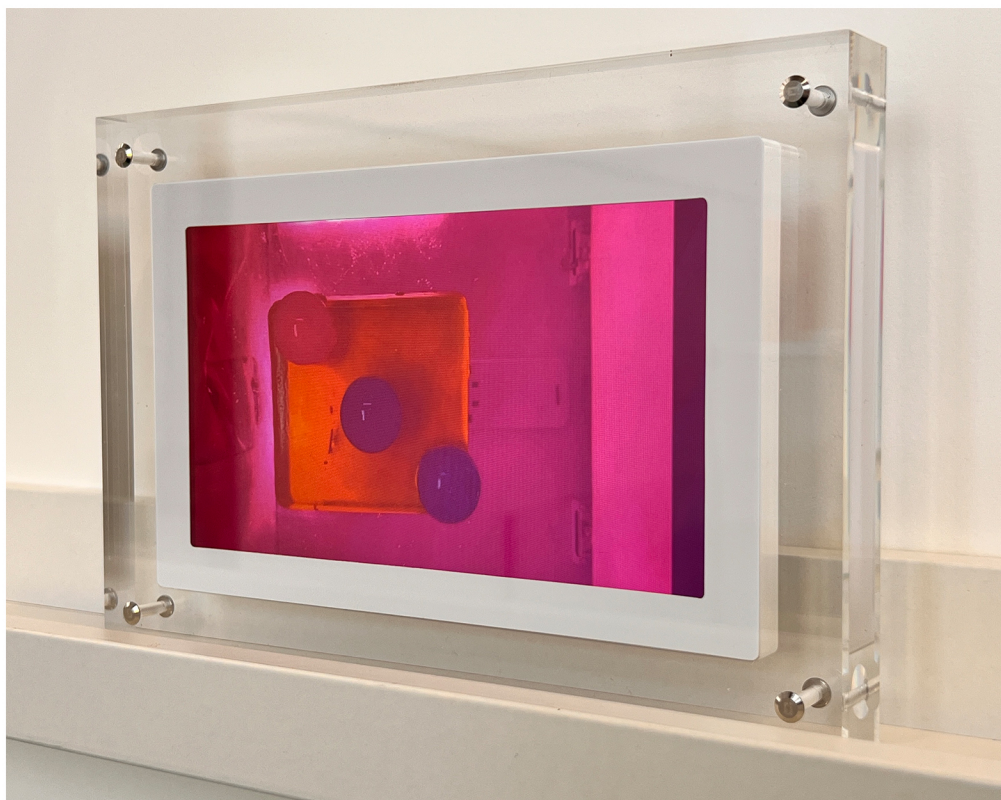
www.christineromanell.com



Green Gold Quad, 2023, Acrylic on wood, 16" x 18" x 2"

The genesis of my creative process lies in the foundational geometry of nature, inspiring initial sketches that are digitally rendered and serve as templates for laser cutting layers of plywood, painted and assembled. Navigating the challenge of translating digital abstractions into the physical realm, the final outcome acts as a conduit, seamlessly uniting the virtual and real worlds by transforming vectors into tangible objects. My work interweaves aspects of historical abstraction, drawing inspiration from applied design, natural geometry, and the synthesis of virtual and physical dimensions. The incorporation of cosmological and physics concepts introduces a contemporary dimension.

Roxy Savage
Connecticut, USA
www.roxysavage.com



RELAY, 2023, Video print plexiglass sculpture, 6" x 8" x 1"

Working with analog and digital media, I focus on domestic themes entangling American cultural foodways, kitchenalia, and female identity. The artwork *Relay* is an "Infinite Object" video print where the video is encased in a plexiglass box, programmed to loop, and charged with a USB cable. The work is a sculpture and stop-motion animated video that features jello balls pinging and responding to a square yellow jello slab. This piece expands and reimagines the representation of an artwork that is physical, metaphysical, ephemeral, and infinite.

Sylvia Schwartz
New York, USA
www.sylviaschwartz.net



Gathering, 2023, Fabric, plastic, cardboard, air filters, paint, 55" x 30" x 12"

Gathering is a decorative celebration - precariously and barely attached to itself. A lucky feeling - a sort of holding of a moment. It is both costume and flower, interior and exterior. The joyous playful colors entice and make one want to investigate the work's structural connections, connections between objects and emotions experienced in life.

Susan Scott
New York, USA
susanstillscott.com



Modern Box, 2023, Acrylic, flashe, canvas, tape, felt, wood, plastic, 18" x 24" x 11"

I make constructed paintings that explore how materials communicate, how processes and formal relationships develop narratives relevant to our lives. I foreground image and object to reconcile different visual and bodily experiences of pictorial and sculptural space. A sense of urgency is expressed in quick repairs, ripped edges, and parts that do not quite meet. The colorful exteriors suggest humor and belie an undercurrent of anxiety by animating re-used, neglected, or damaged materials. Using these aesthetic strategies, my work reflects seemingly contradictory emotional and physical states that shape our decisions and direct our lives.

Julie Shapiro

Massachusetts, USA

www.julieshapiroart.com



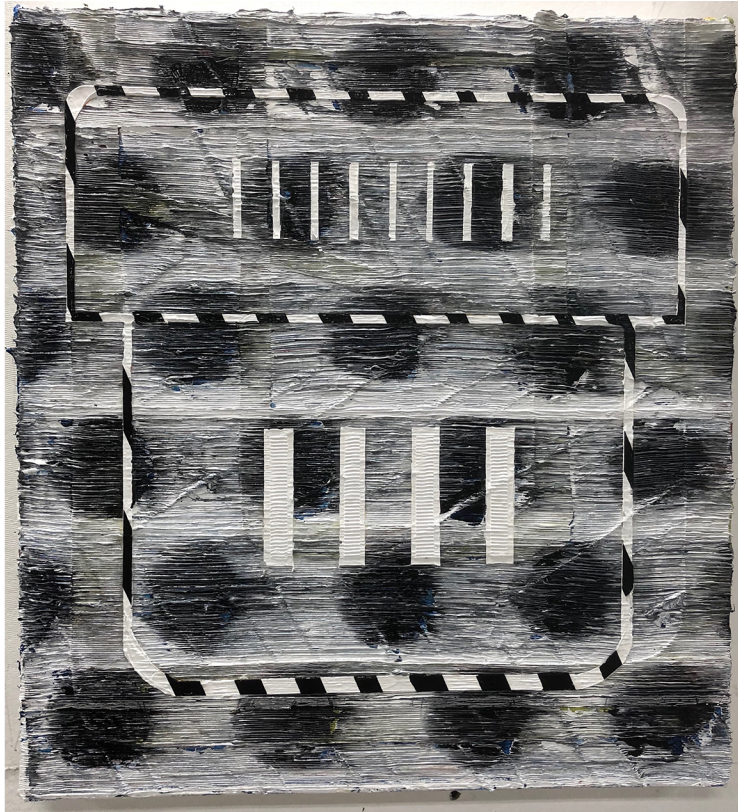
Roam, 2023, Oil on panel, 20" x 16" x 1"

Roam was started on an early fall day. Color, light, form, and density are among my prompts. I'm interested in the construction of a piece, how it develops through process and materiality in response, often to a visual occurrence in my geographical surroundings. The new within the familiar, the irregular within the regular, the unexpected within the assumed, experiences that are familiar and accessible, but always unique.

Scot Sinclair

Louisiana, USA

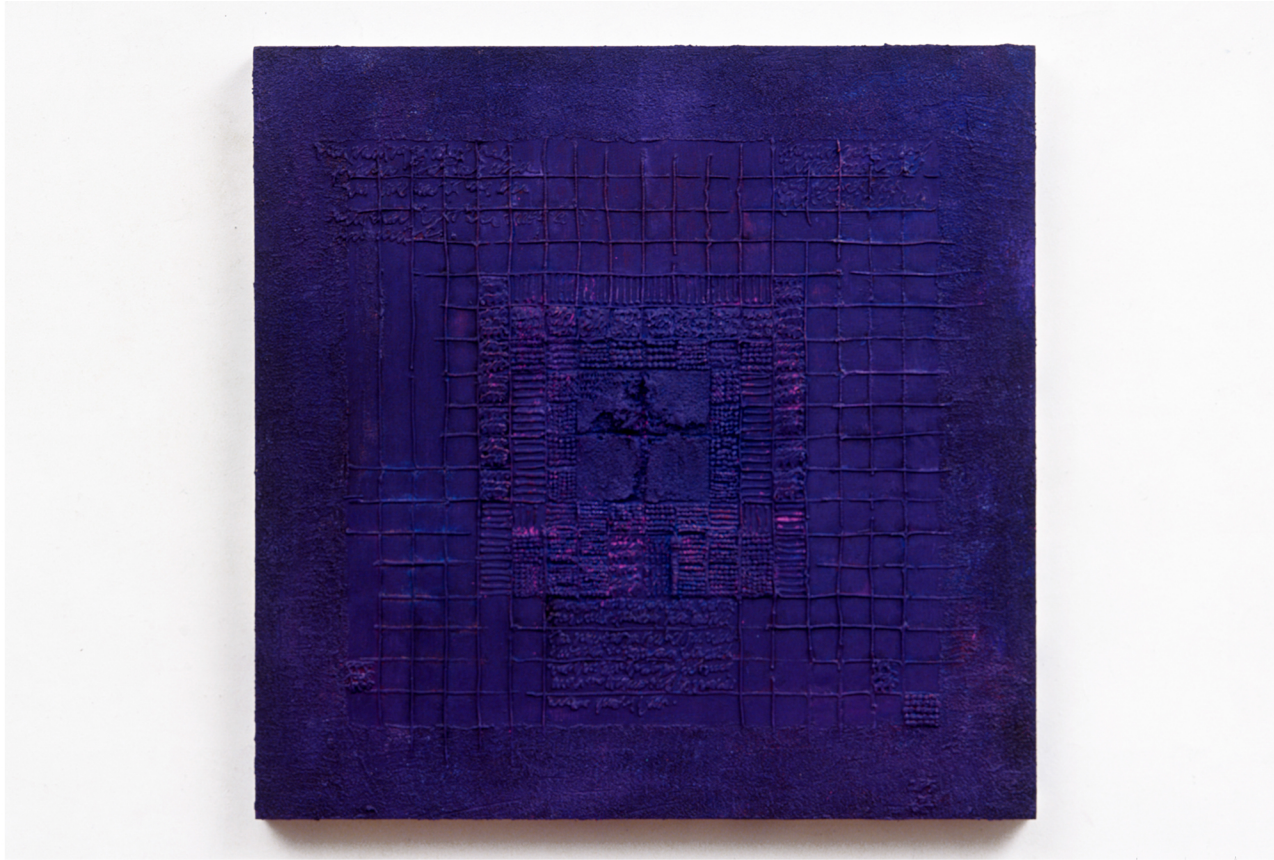
www.scotsinclair.com



Score, 2021, Acrylic on canvas, .24" x 24" x 1.5"

I am an international artist from Scotland, based in the United States. My work has evolved continuously over the last twenty-five years, exploring subject matter from theories of simulacra, panopticons, and architectural space. Concepts of space, scale, materiality, and how painting has questioned perception from the historical to the present, are areas that have interested me. *The Arena series* is a current body of work in a long investigation into paintings dichotomy of structure and chaos, order and chance.

Louise P. Sloane
New York, USA
www.louisepsloane.com



PPP, 2002, Acrylic Pastes and Paint on Wood Panel, 24" x 24" x 1"

The visual language of my paintings embraces the legacies of reductive and minimalist ideologies, while celebrating the beauty of color, and the human connection to mark making. The way the brain registers color, movement and spatial/geometric relationships is at the heart of my work. Not wanting to obfuscate the traditional precepts of reductive art, my goal has been to utilize this rich past and move forward through my own modifications and additions, thereby accelerating and nurturing the future of Non-Objective art.

Andrew Small
Pennsylvania, USA
www.andrew-small.com



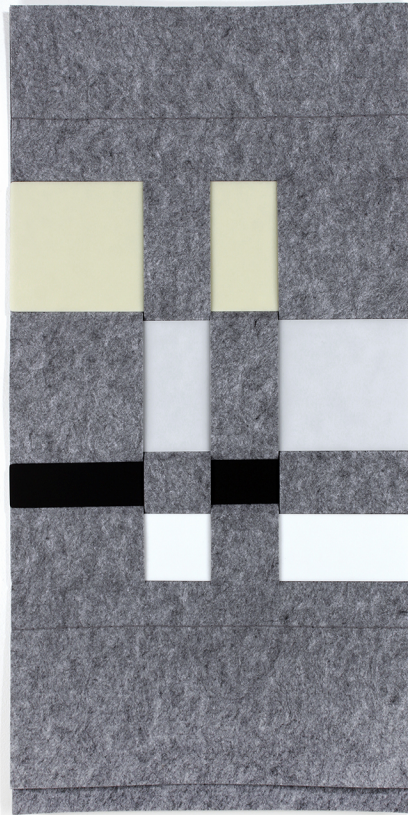
Dying to Offend You, 2023, Acrylic on canvas, 16" x 14" x 2"

Dying to Offend You is intended to appear as an unsettling drama that is alluring and cumbersome. Investigating this paradox is vital to my work, teetering between the personified qualities of introvert and extrovert. The title exists as a sly response to the overall dismissal of Non-Objective art by those not willing to engage.

Yvette Kaiser Smith

Illinois, USA

www.yvettekaisersmith.com



Weaving in pi: 17 digits (19...35), 2021, Industrial felt, acrylic sheet, yarn. 36" x 18" x 1"

I use numerical values of sequences from pi to direct a composition's formal structure. I look for simple and direct ways to combine industrial felts with acrylic sheet scraps as slow stitching, a traditional craft element found across cultures and time, binds layers together. Recent works drift through multiple artforms in varying degrees. They combine languages of sculpture, embroidery, and weaving. They may allude to painting, drawing, or tapestry. Always straddling two worlds. This, I believe, a consequence of immigrating when young, to perpetually float between two cultures, always residing in between, never fully of one or the other.

Rossie Stearns
Connecticut, USA
www.rossiestearns.com



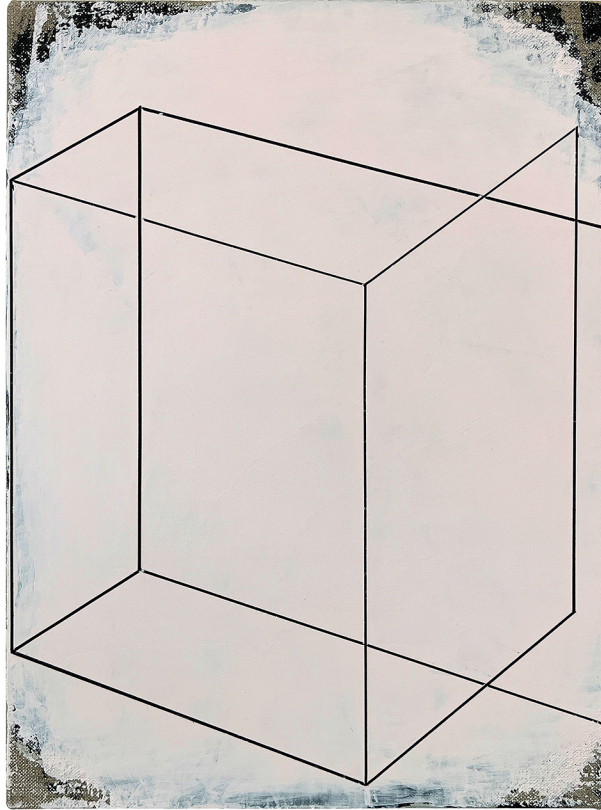
Skirts, 2023, Canvas, acrylic, 35" x 31" x 31"

In 2023, I explored the potential of creating work with a limited set of materials: raw canvas, water soluble paints, water, and occasional wood. *Skirts* was created using only canvas, latex paint, and water. Two identical circles, cut from raw canvas, gained firmness post painting, allowing easy manipulation into various forms. The image captures a configuration where the forms lean into each other, creating a symbiotic support between them. My artistic approach thrives on experimentation without a predefined plan. This spontaneous process cultivates curiosity and surprise and fosters continual self discovery.

Shawn Stipling

Cambridgeshire, UK

www.shawnstipling.com



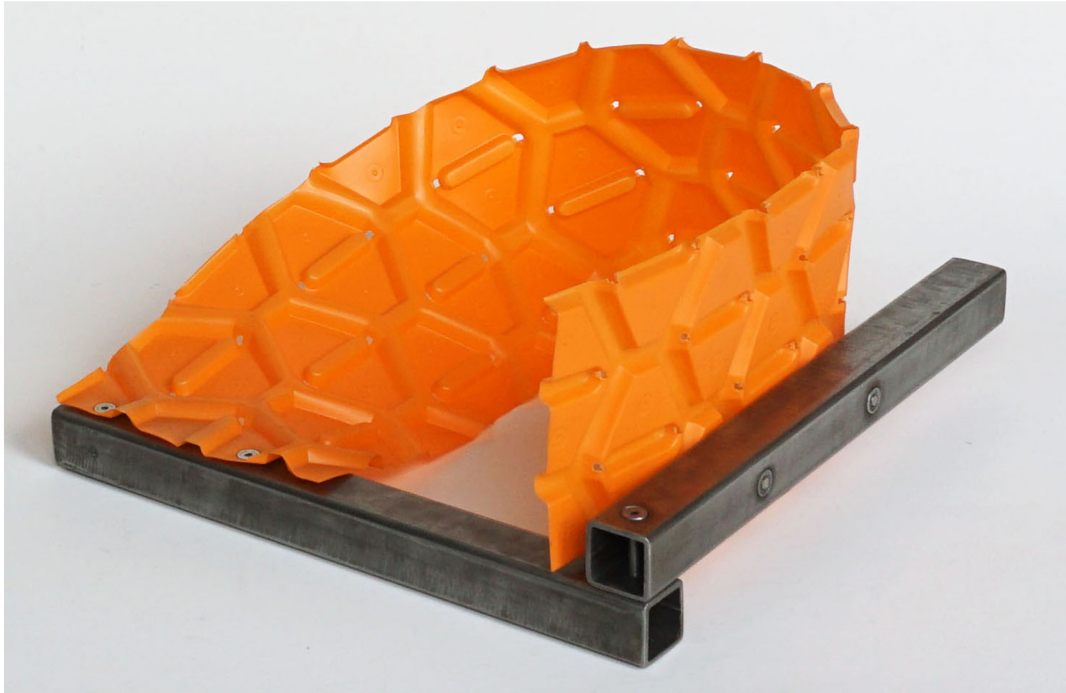
The Glass House, 2023, Acrylic on linen over board, 12" x 9" x 1.5"

The faded colour, thin lines and 'damaged' edges were inspired by Le Corbusier's original architectural drawings in the book 'Le Grand'. I was fascinated by the cutting edge designs and how they contrasted with the now ancient and fragile paper they were drawn on. The painting's title is taken from the book 'The Glass Room' by Simon Mawer, which tells the story of the Landauer House in Czechoslovakia during and post World War II - based on the real life house Villa Tugendhat designed by Ludwig Mies van der Rohe and Lilly Reich.

Bogumila Stojna

Paris, France

www.strojna.net



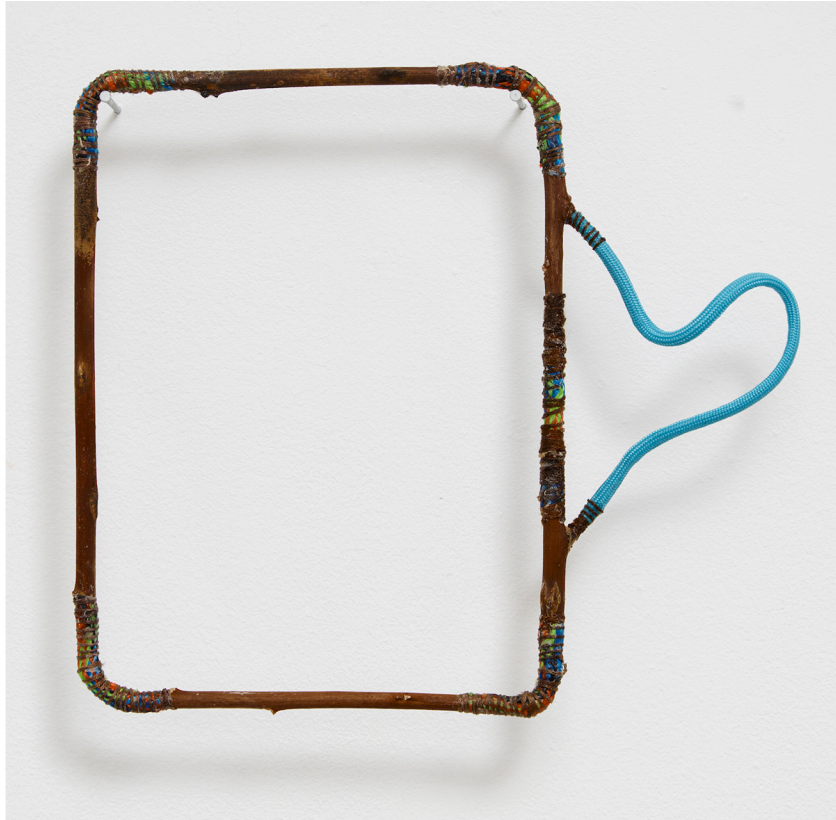
(folded/bolted), 2023. Metal, plastic, 9.85" x 9.85" x 5.91"

The rectilinear form (cube, square, rectangle) constitutes a constraint within my work. At the same time, this is a formal framework that is constantly transgressed. Additionally, I introduce an element of transformation- the act of folding. Thus, flat shapes become three-dimensional. The fold traverses the history of art from antiquity to the present day. Initially used in the representation of the body and of space, it is currently present in architecture, sculpture, and painting without external reference. I use the fold as a single gesture to initiate movement, which draws attention to the surface and its reverse through creating volume.

Ilene Sunshine

New York, USA

www.ilenesunshine.com



BTF4, 2023, Scavenged twig, cord, embroidery thread, 7.25" x 8.25" x 1.5"

While scavenging for dead twigs, I feel more like a bird or beaver than human. This communion, a sublimation of self, is at the core of my process. Back in my studio, though, I'm once again inhuman skin, my constructed drawings chart an intimate dialogue between grown and built form.

Shiho Takahashi
Connecticut, USA
www.shihotakaceramic.com



WATER and STONE series 2, 2023, Clay and glass, 4.25" x 10" x 10"

In part of my *Water and Stone series*, my object displays the moment of beauty from the movement of water and stone in shallow water. This slow and repeating movement of water that brushes stones randomly, creating different images, draws me into the charm of the moment. Like a snapshot, I wanted to capture that short instant of beauty in time. The clay expresses the stone, while glass represents water. To fuse different mediums that have such a different character is also a new and natural charm of the object.

Chris Taylor

Ohio, USA

www.chrismtaylorart.com



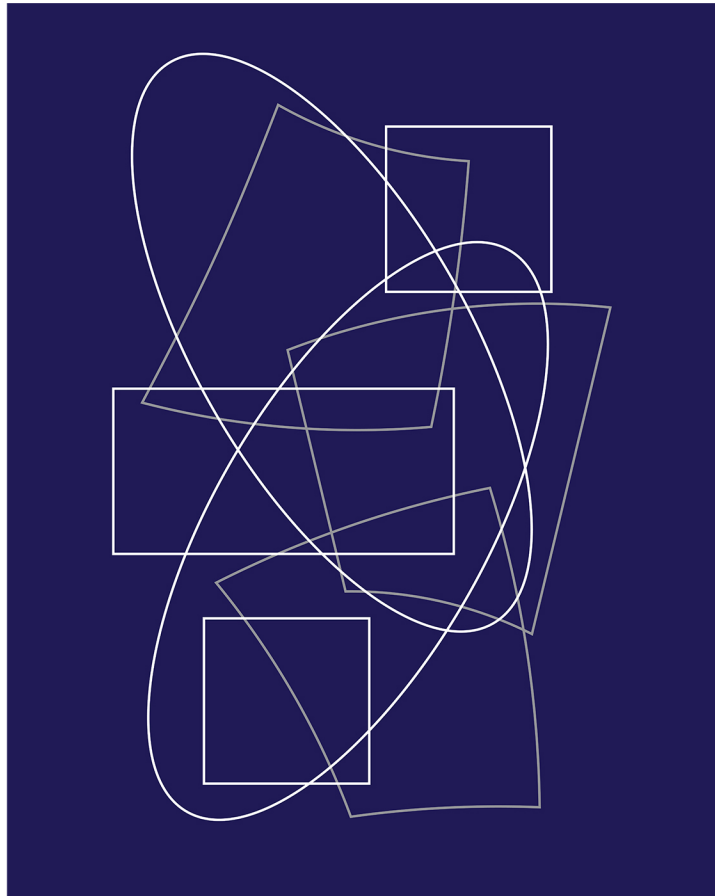
Coast, 2021, Acrylic on panel, 24" x 24" x 1.5"

My work recognizes the limits of binary thinking about art, about myself, and about the world. Figure/ground, abstract/representational, functional/ornamental, and self/other are terms that suggest absolutes that don't exist in my lived experiences. The relative positions, meanings, and functions of the elements in *Coast* are hard to definitively pin down, so that everything in the work is in a state of flux. This is closer to how I actually perceive and live in everyday reality.

Deneen Underwood

Pennsylvania, USA

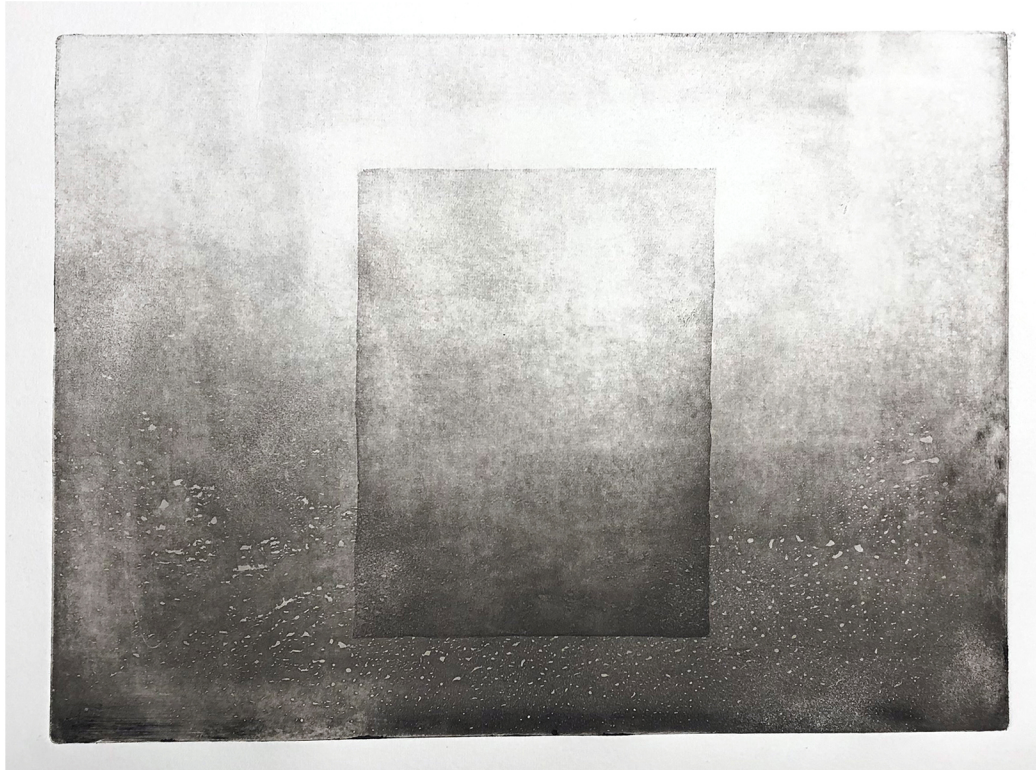
www.deneenunderwood.com



Universe, 2023, Giclee Print, 20" x 16" x 0"

...the compromise of confusion and symmetry in nature and the universe.

Herman Van Synghel
Bages, France
www.Vansynghel.edu



Cabeza Quadrata, 2022, Etching, 31"x 20.8"

Cabeza Quadrata is a Spanish expression to indicate a strict, stubborn individual, a bigot, a "square head". As I live close to the Spanish border, I picked up the insult from a Spanish man, describing tourists. The work itself is an exploration of the visual identity of a square, a form you usually don't find in nature, a product of human intervention and knowledge, a bit like the appearance of a monolith in ***2001, a Space Odyssey***.

Jill Vasileff

California, USA

www.jillvasileff.com



She Had to Keep Blinking, 2023, Acrylic on canvas, 18" x 24" x 2"

She Had to Keep Blinking is from my latest series, *I Will Listen for Your Laugh*. This work is a meditation on the imprint of memory—the vibrational residue of experience that lingers, continually morphing with time and longing. The visual architecture of this work comes from the shifting imagery of my childhood, and my motherhood. While I may start with a distinct interest in formal geometric structures, in discovering the poetic emotionality of the work I am always looking to reveal a visceral nerve within the hum between tension and beauty, leaving behind its own ephemeral stain.

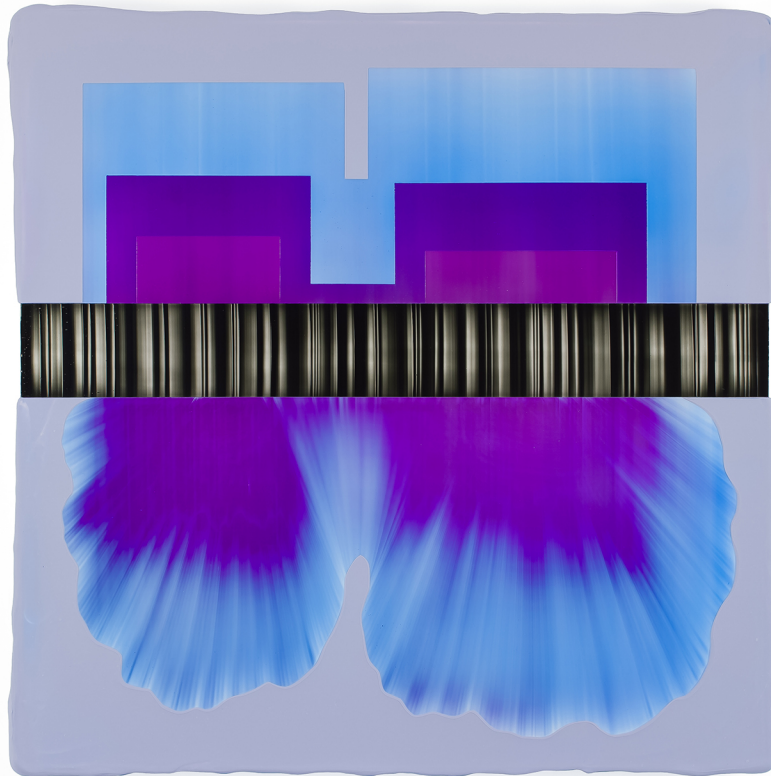
Margaret Vega
Michigan, USA
www.mvegastudio.com



Artifacts 1, still counting_token and census, 2021, Hand colored clay on board, 20" x 16" x 1.5"

I am a multi-disciplinary artist rotating between bodies of work to consider persistent questions. My current work is about query: validity and hierarchy in recording the human story, my story. The viewer serves as a comparative element, responsible for the dialog: "Can we ever be flesh neutral? Are we still counting?" As a Latina who grew up using the Flesh crayon, I considered the context of materials used to keep the census, the recording and documenting "other", drawing on clay as an ancient medium, symbolism, as well as the Inka counting language of Khipus.

Amy Vensel
New Mexico, USA
www.amyvensel.com



Tirle, 2023, Pigment and acrylic polymer on canvas, 23.75" x 23.87" x 2"

I make paintings using a set of invented rules. Some sections of the surface are earmarked for experimentation. Others are reserved for space in which I react to previous uncontrolled marks to create a visual relationship. Merging gestural, geometric and process-based abstraction, the paintings offer many possible readings. I leave it to the viewer to decide if they see divisions between authority and autonomy, nature and technology, or something else entirely. The pieces begin as a mystery to me - one that I'm compelled to parse through geometry.

Mark Van Wagner
New York, USA
www.markvanwagner.com



Yellow Stone Territory, 2022, Natural and colored sand on cardboard box, 10" x 7" x 4"

While combining movement with stillness, my artworks reference and combine various archeological, geological, architectural, and anthropomorphic characteristics that contemplate lessons nature teaches us. Within intimate and introspective moments of beauty, conflict and ruin, there are implications of impact and reverberations of force – also restoration and humor. I use sand taken from around the world because its essence defines impermanence related to time, place, and gross matter. As a medium, it's the embodiment of material decomposition. By reassembling the granular matter back into a concrete substance and onto humble perishable cardboard armatures, my work reflects the cycles and fragility of life.

Stephen Wozniak

California, USA

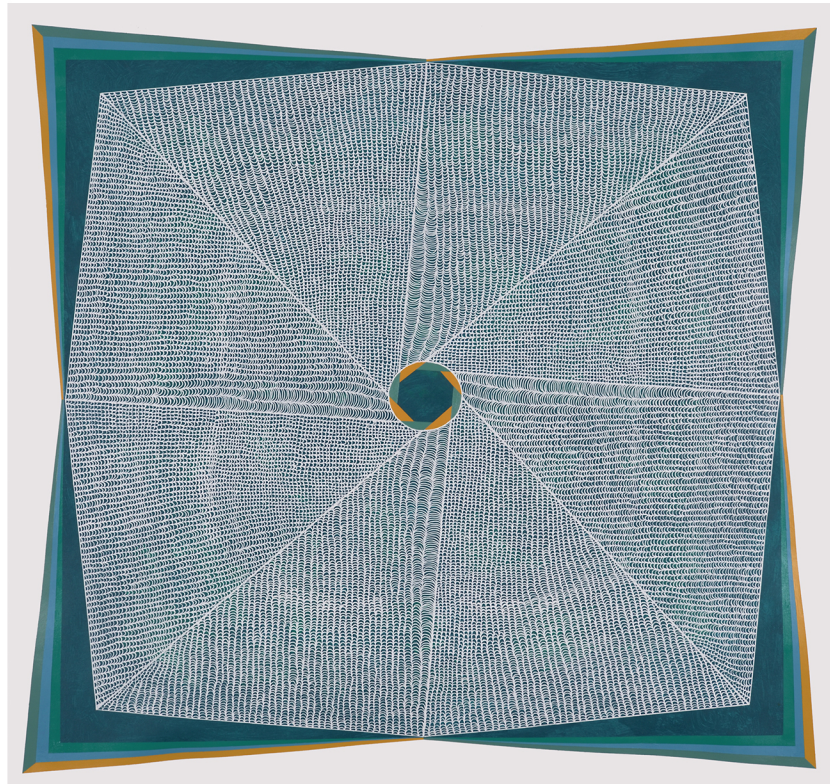
www.stephenwozniakart.com



Colonial Square Circling the Wagons, 2022, MDF, pine wood, acrylic paint, 16" x 16" x 2"

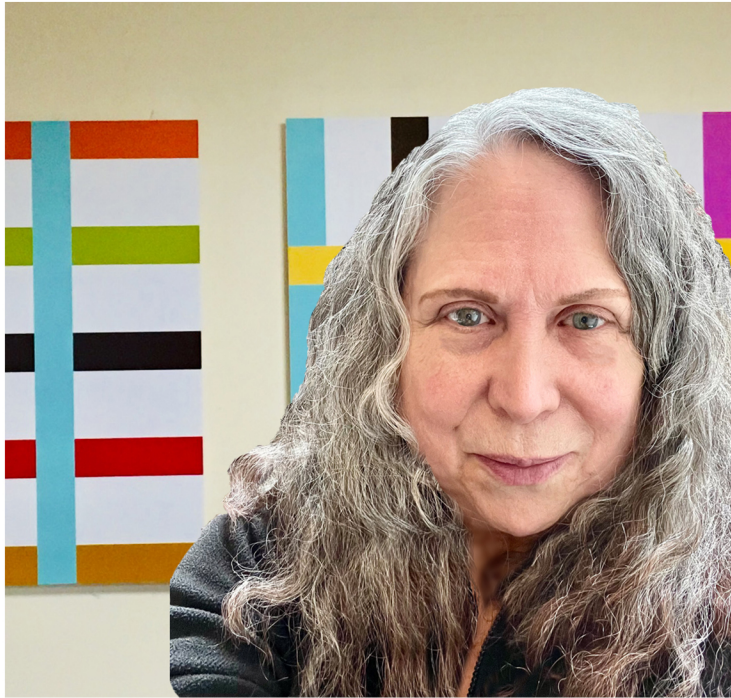
This work refers to the moral quandary Colonialism has left descendants of American settlers who escaped religious and economic oppression, but subjugated natives in new lands to establish their freedom and stake their claim. It also refers to the parallel representation, defense of and break from colonial design tradition over time. To “square the circle” means to ‘construct a square equal in area to a given circle’ — something considered impossible. As this problem is incapable of a geometric solution, the phrase has developed a general application and refers to an attempt to do something impossible. Nothing is impossible. Something is always possible.

Carleen Zimbalatti
Vermont, USA
www.carleenzimbalatti.com



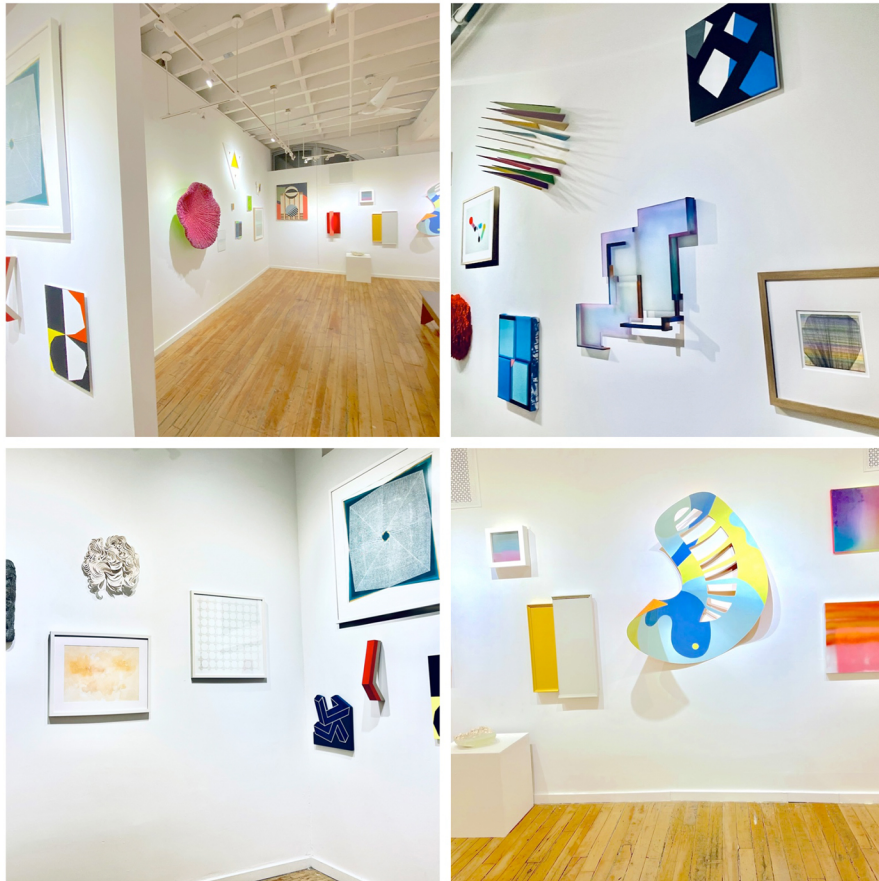
Nonna's Thread, 2023, Acrylic and Ink on Paper, 33" x 33" x 1"

Nonna's Thread reminds me of the crocheted textiles my great-grandmother used to make. It is also part of a larger body of work started in 2018, *Compositions On The Square*, inspired by Josef Albers in Mexico. I gained a new awareness and sensitivity towards compositional design and recognized the significance of ascending and descending inside a painting. Since my work questions 'inside and outside', the structural arrangement of 'rising and falling' within a painting is intriguing to me. I bring this idea to light with the simplicity and grace of form and design making the journey within measurable.



Suzan Shutan, Curator

Suzan Shutan is an artist, curator, educator, and Co-founder of the artist-run organization SomethingProjects. She has been awarded artist residencies at Bemis Foundation, Yaddo and Proyecto Ace, Argentina and grants from Artslink, Art Matters, Berkshire Taconic Foundation, Foundation for Contemporary Art and four CT Commission on the Arts Individual Artist Fellowships. Her work has been featured in 27 solo exhibitions including The Aldrich Museum, Housatonic Museum, The Islip Museum, The Arts & Cultural Center of Florida, Kenise Barnes Gallery, a sponsored artist residency/exhibition at Zacheta National Gallery, Poland, and has been included in 198 group exhibitions throughout Eastern/central Europe, Australia, Canada, Argentina, South America and USA. She has upcoming exhibitions at Concord Art MA, Jamestown Art Center RI, Drawing Rooms NJ and Metaphor Projects NY.



Atlantic Gallery, committed to supporting creative autonomy and excellence, is an artist-run gallery representing a select group of artists who cooperatively own and manage it. The gallery features the work of artist members, as well as the work of other artists, in solo, group and invitational exhibitions. The gallery is available for rental. Inquiries invited. Its innovative programming creates a forum where both participating artists and the public provide mutual support and inspiration. Founded by painters and printmakers in 1974, Atlantic Gallery migrated from Brooklyn to SoHo in 1979 and to Manhattan's Chelsea gallery district in 2007, having added photographers and sculptors to its roster of artists. In 2012, the Gallery moved to its current location in the historic Landmark Arts Building, home to many art galleries, and half a block from the High Line.

