

AMELIA ARRIA - Amelia's photographs attempt to bring to life the often-overlooked beauty of simple elements that surround us, whether they exist in the micro-landscapes of nature or urban centers of the world. Her work has been exhibited and sold through a variety of local and national venues.

MARY ARTHUR - Painting allows me to engage in the possibilities of revealing ideas...it's physical, emotional and cerebral. There is a transcendental quality to urban architecture that makes it a part of our already majestic landscape...as well as the presence of the human spirit encoded within it that confers an emotional offering upon my eye and soul. I've come to understand and believe that my paintings...can be understood more as a symbolic language for me as opposed to a transparent window on the world. They represent real places as well as certain movements of my mind and thoughts. They are visual poems that translate meaning into metaphor for the world and life around me.

DAVID ASHMAN – Fine art photographer David Ashman was born and raised in Rochester, New York and currently resides in Annapolis, Maryland. He captures images of uninhabited landscapes, abandoned property, international historic elements, and architectural features exclusively on black and white film using a vintage medium format camera. "I believe that the viewer is prone to enhanced interpretation of an image or story in a photograph with the absence of color. I enjoy making photographs that speak to the viewer by capturing detail that otherwise may go unnoticed."

MARTIN BEADLE - I make masks because I am interested in faces and the messages that they send to others. Masks contain the power of transformation - we change when we put on different faces.

JOHN BILDAHL - John Bildahl does commercial advertising & magazine illustration photography. Realizing that digital is far better than film ever was, he is exploring the depths of color saturation and the graphic interest of scenes commonly overlooked.

LEE BOYNTON - In this painting two working skiffs have just been tied up side by side at the end of the day, the wet lines leaving an interesting pattern on the dock. Many lobstermen in Maine build their own boats using native woods. The clean lines and fine craftsmanship displayed in these skiffs reflect the integrity and character of the men who built and use them.

PAT CLUBINE - My work is about internal and external experience and the overwhelming need to express them visually.

RUTH CONNELL - *Early Autumn* was painted on a warm and gentle October day in the Shenandoah mountains. The artist: "When I paint outside, it's about capturing the atmosphere of the moment." Ruth Connell is an architect, an artist, and an educator. Her home and studio is in Annapolis. You can visit www.ruthconnell.org for more information about this artist.

CAROLYN COUNCELL - In my continuing search for subject matter, I came across this old shed. The variety of shape, color, value and texture inspired and challenged me to compose this painting.

JOSHUA DOBBS - Joshua dances with Ballet Theater of Maryland, Maryland's only professional ballet company, exhibits with Art Between the Creeks twice a year and once every other year at the Mitchell Gallery when luck is on his side.

Tchaikovsky's Pink Flowers and *Ballet Shoes #1* both come from his powerful personal relationships with Ballet Theater of Maryland's Artistic Director Dianna Cuatto, his fellow dancers, the musicians, the score, and the choreography.

He reflects on and defines his artistic journeys with four quotes from masters of their art: "Do not fear mistakes, there are none." - *Miles Davis*, "Only put off until tomorrow what you are willing to die having left undone." - *Pablo Picasso*, "A painting requires a little mystery, some vagueness, some fantasy. When you always make your meaning perfectly plain you end up boring people." - *Edgar Degas*, last but not least "Master technique and then forget about it and be natural." - *Anna Pavlova*.

LORI YOUNGSMAN DYKSTRA - The hopes and dreams of my grandmother are imbedded in this piece through the use of symbols and images. While we often focus on the changes in our society, in reality my hopes and dreams, and those of many women in this century, are remarkably similar to those of my grandmother who was born more than 100 years ago. I hope *Grandmother's Dream* captures the essence of those dreams.

JIM EARL - Jim Earl is an active presence in the Annapolis art scene. His drawings, watercolor paintings, pastel portraits and etchings appear in many venues around the city.

JOHN EBERSBERGER - 1. *The Cellist*. I painted this over the course of two and a half months, entirely from life, in my north-light studio. The cellist, Sarah, was a terrific model and held the pose, without fatigue, for hours at a stretch. As in all my figure work, I am endeavoring to bring together the two disciplines in which I was trained - the color of the Impressionists, as taught by Henry Hensche, with the classical understanding of the figure taught by Cedric Egeli.

2. *The Wanderer, II*. I painted this during the entire winter of 2005 in Sharon Littig's north-light Eastport studio. I was intrigued with the rich glow on the copper piece as the setting sun reflected off the neighboring houses back into the pot. I was striving to model the form, and capture the blaze of light, with the use of color changes, as opposed to value (light and dark) changes.

The winter snowfall proved problematic, as the light reflected up into the ceiling of the studio and down into the still life. I found myself outside, shoveling the *yard*, much to the neighbor's amusement.

The mudman (one of a pair owned by my Grandmother, Anna) is symbolic, to a degree, hence *The Wanderer* - in search of wisdom, enticed by beauty, in spite of danger lurking in the shadows.

EDITH EDSON - Trees often dance for me. These two seemed exuberantly Hispanic in their rhythm.

CAROLE FALK - Carole Falk's background includes a Master of Fine Arts in ceramics and further graduate studies in Asian art. Her studio work now combines dichroic glass and PMC (Precious Metal Clay is a medium where pure silver is combined with an organic binder which burns out in the firing).

The geranium leaf exhibited here was layered with ten coats of PMC slip before firing. The other piece combines a cabochon that Carole made from multiple layers and firings of dichroic glass, which was then set into PMC. Gold wire was threaded on top to develop a three dimensional effect.

CINDY FLETCHER HOLDEN - Cindy Fletcher Holden is a 1983 graduate of Maryland Institute College of Art and an Annapolis native. She paints murals, theatrical sets and boat transoms, as well as paintings on canvas. *Painting is what I do. I prefer it to vacuuming, and it's cheaper than therapy.* www.fletcherart.com.

CATHY FRISCH - "After a recent trip to China I was inspired by the love of the color red in Chinese culture. Hopefully my painting Lotus reflects this mystical quality and symbolism."

HOWARD GELMAN - When creating a figurative or portrait sculpture I try to capture desired aspects of the subject's character, personality, and/or mood. To convey my vision, a close likeness is modified by some degree of abstraction. In *Partial Female Torso*, the anatomic details shown are correct. However, utilizing a partial torso allowed me to emphasize the athleticism, strength, and femininity of this 50-year old former ballerina.

JANE HAYDEN - I hope this is more than an *image* of my left hand. Who would want that, anyhow?

I hope it conveys something more than the object it represents and leads the viewer's *imagination* on all sorts of travels. Where has this hand been? What's it done? Why does it bear those particular lines? What kind of experience has it had? I hope it is more than a picture but attains something of the magic that only paint, not words can evoke.

WARREN KAHLE - Is it possible that the absence of color and design could be a form of art? Isn't it intriguing that a viewer would examine such a presentation in depth? Perhaps she and the square are the work of art? Dear viewer, what do you think?
(Captured at the Hermitage, St. Petersburg, Russia)

Warren Kahle, an Annapolis resident, is a member of the Professional Photographers of America, and is a certified Master Photographer. In PPA competitions he has won ten Fujifilm Masterpiece awards, four Kodak Gallery awards, one Kodak Gallery Elite award, and two ASP Elite awards.

W. JAEGER - *Revelation* is a luminous watercolor filled with rich pigments and strong contrasts. It marries the mystery of the shadows to the realities of the daylight. I was attracted to the way the shapes burst from the shadows into the sunlight, revealing the blossoms and tendrils of this beautiful plant.

JOHN JENSEN - *The Aphrodite of Melos* was the first sculpture I remember seeing. It was something from antiquity, lacking arms. I think the small replica which my family owned was lacking a head as well. This recent work of mine reminds me of this deep history. Two lines of my work, pottery and sculpture, sometimes intersect. The pottery is mostly functional ware and the sculpture tends to be mainly figures and heads. I don't usually plan to bring the two areas together; but when it does happen, I am quite happy about it.

JUDITH JORDAN - I work in fiber and mixed media. This piece is about color and visual ambiguities. The texture, color and depth of fiber are seductive qualities that have always appealed to me.

GAIL HIGGINBOTHAM - My oil pastel and oil paintings are a personal interpretation of my surroundings. I was attracted to painting koi by their brilliant colors against the murkiness of the dark pond waters.

ARDYTHE JOLLIFF - Ardythe Bernette Jolliff is a watercolorist who uses nature as her inspiration to depict flowers, fish, shells, rocks, and fossils. She also enjoys painting interesting views of buildings, houses, landscapes, water views and local scenes of Annapolis and the United States Naval Academy. Her paintings are created with imagination and she invites the viewer to explore nature's wonderland with her. The inspiration for the painting *The Collection* came from my residing in Florida where many of the shells shown were collected.

ANGEL KIDWELL - "Keep it simple, stupid" as put so eloquently by Scott Dine a fellow Arundel Camera Club member. Just eight months ago I joined ACC which in turn gave me an outlet for my joy, and I must admit a good excuse to blow off a role of film on one object. Joining the club has allowed me to go crazy and kick open the door to my dream. I'd like to take the opportunity to thank the club members for pushing me to do things I didn't know I could do, and also thank the person it all started with Debbie Ahalt my first photography teacher. So with Scott's

words of wisdom running through my head I attempted my first still life picture - *Following the Leader*. I figured that you can't get any simpler than rubber duckies, poster board, and sunshine.

SHARON LITTIG - Everything is immersed in light. Since the time of the Impressionists, artists have tried to bring the quality of nature's light to their paintings through the use of color. This concept is not limited to the landscape. The idea can be tackled with any object set out in sunlight.

BEVERLY LOGAN creates super-saturated, colorful, graphic images of street scenes and everyday objects. Some images are taken from her travels, other are local. She hopes the images inspire viewers to see the humor, joy and beauty in the things that surround them. Beverly studied photography at the International Center for Photography. She has received several awards and her work has appeared in numerous group and solo exhibitions as well as national and international publications.

BARBARA MADDEN-SWAIN - My work and I are constantly changing - in a spirit of freedom to experiment, to change direction, and to discover improved ways and forms with clay.

MICHAEL MATTHEWS – My introduction to art was strictly the Masters with emphasis on discipline and perspectives. Abstract gave me the freedom to break all the rules I learned in art and has taken me on a curious journey. Never could I imagine that the painting that almost wasn't made it here.

VIOLA McAVEY – Capturing the ephemeral interplay of light and form, I try to weave my sense of the spiritual into the transitory fabric of the landscape. landscape.

DIANE MONDAY – *Thai Coffee* depicts the beginning of an emotional journey of a young woman. It was inspired by the anguish and amazing strength displayed by someone very close to me. I've found that the work I care most about hints at a story, possibly because I only recently retired from a private practice as a psychotherapist in order to paint full-time. I remain, as I will always, a full-time student as well, and very grateful to my teachers.

EBBY MALMGREN - ART IS THRESHOLD BETWEEN THE PAST AND THE FUTURE. A CROSSING POINT BETWEEN WHAT THE ARTIST REMEMBERS AND WHAT THE VIEWER IMAGINES AND SEES.

LESLIE MILLER - One of my favorite art pursuits is oil painting landscapes on location in Newfoundland, Canada, where we visit our cabin on the west coast near Gros Morne National Park. The vistas in every direction are awe-inspiring while the wind whips and the weather conditions change by the hour..... often it is necessary to use rocks to hold everything down while painting and to make many repeat visits to the painting site when weather and light conditions are similar. My Newfoundland website is www.lesliemillervisualarts.com .

RICHARD NIEWERTH – Form, light, space, color and surface; these are the primary elements that I employ to express our fleeting interaction with time and place. Through visual metaphor, the viewer is transported to a plane where one is forced to confront one's inner spiritual core.

REBECCA WALLACE PUGH - For most of my life, I have been using brushes and paint to create commercial and fine artwork. But, the true joy of painting was revealed a few years ago when I began plein air painting----painting outdoors and working quickly to catch the light and shadows--absorbed in the act----feeling at one with nature.

CAROLYN RUSSELL - "To ask for a map is to say tell me a story," writes Peter Turchi. Out of sheer necessity, I have created a kind of mapmaking device with this work, *Maps of My Lateral Thinking*.

At the core of this work is a meditation on the human experience, passage of time and memory as the mythic and mundane collide in some version of the truth.

THACKRAY SEZNEC - Annapolis native Thackray Sez nec paints semi-abstracted landscapes, still lifes and figures in oil and pastel.

MARIETTA MEIGS SCHREIBER is a former art teacher who began painting upon her retirement. She is a signature member of the Baltimore Watercolor Society, a member of the Maryland Federation of Art, and Past President of the Annapolis Watercolor Club. Marietta likes to paint subjects that pull on her heartstrings, subjects with unusual compositional components, and subjects that challenge her ability. She is also a docent at the Mitchell Gallery at St. John's College and an Anne Arundel County Master Gardener.

The Vines of Languedoc is an adaptation of a scene in France from last September. On our way back to the inn after climbing to an historic site high in the Pyrenees, we watched workers picking grapes by hand in the old vineyards. At a turn of the road, the fields were backlit with a background of a few wild cedars and the mountains beyond.

OR MARIETTA MEIGS SCHREIBER is a retired art teacher. She is a signature member of the Baltimore Watercolor Society, a member of the Maryland Federation of Art, and the Past President of the Annapolis Watercolor Club. She exhibits in the Baltimore/Washington and Annapolis areas and has been an active watercolorist since 1997. Marietta is also a docent at the Mitchell Gallery at St. John's College and an Anne Arundel County Master Gardener. Her joys of life are sailing, gardening, traveling and painting. She has a B. A. Ed. from the University of Kansas and a M. A. Ed. from Towson University.

The Vines of Languedoc is an adaptation of a scene from a trip to southwest France last September.

ALISON SPARGO - I am very pleased to be part of the St. John's College 2006 Juried Exhibition. My painting demonstrates exactly what I try to do when painting - use color in a dynamic manner. I try to make my paintings a happy experience. I will never be famous but all I ask is that people who view my work find something in the work to brighten their day. Alison Spargo

JERI SPRESSART - *Casting Shadows* is an exploration of my own raw energy put to canvas. It was my desire to capture the fierce intensity of my beloved kitty in color and light. The most important aspect of my painting is the act of creating and for me it is a very spiritual experience.

JOSEPHINE THOMS – As a painter I am very fortunate in my "twilight years" to have a summer market for my pastel portraits and realistic paintings that sell from my Massachusetts seaside gallery; and fortunate to have a buoyant agenda for the near future: explore fable and myth as subjects for expression of the human condition through the voice of line and color and non-literal forms.

I acknowledge that after many years of painting I haven't developed a characteristic "style." It seems as if each subject has dictated the means and method necessary to its own becoming. The burden in *Burdens* is life and three ways of dealing with it; and *Swallow Falls* rushes right to you with billowy foam from a misty up-river source.

SIGRID TRUMPY - I grew up on the creeks and rivers of the Chesapeake Bay and spent much of my time exploring and observing that landscape as a child. My paintings are loosely based on rivers, bays and waterways and the shores and forests that border them. Nature is my primary source of inspiration, although not my sole source. I am interested in how landscape is

marked in a peripheral manner by human presence, and in depicting those element in contrast to the vastness of a virgin woods or sea.

My earliest memories of the painted landscape come from endless hours I spent as a child staring in wonder at a large oil painting, a gift to my parents from my Norwegian grandfather, of a fjord painted by the artist Herman Herzog. The fisherman and his small boat were so small by comparison to the vast mountains. I feel certain that is why I am drawn to the rugged landscapes of coastal Norway and to any place that echoes of the serene versus wild or uncontrollable forces of nature found in remote locations such as Maine, Cape Cod's outer beaches, and the diminishing undisturbed woods and rivers of the Chesapeake Bay.

My working process consists of many sketches done in the out-of-doors from direct observation of nature. I then later work with those sketches to create finished canvases in my studio, where I find myself suppressing details of the drawings in favor of form, color and texture. My aim is to straddle the line between suggestions of real places and moments with pure abstraction. I want to open the canvas to the viewers interpretation.

Sigrid received a BFA in painting from the Maryland Institute College of Art and an MFA in printmaking from Pratt Institute in New York. She is the Curator of the Beverley Robinson Collection at the U.S. Naval Academy Museum. She lives in Annapolis, Maryland.

ERIKA H. WALSH – I search for compositions in color and form, and I try to transmit clarity and an optimistic perspective of Nature. I use watercolors because they are best at capturing the transitory essence of life. Water, which allows the pigments to flow freely on the paper, and the unpredictability of the “wet on wet” technique, are the most important components of the blending of color. The result is paintings with a special softness and brilliance and which allow the viewer to experience a sense of abstraction within the shapes and forms of the composition.

JEREMY WELSH - The colored shapes that I use are just an on going childhood pastime of playing with blocks. A few years back I turned the block playing into making colorful chairs. But since then I have flattened the plains of the chair to more of a relief, and continued to explore the relationships of color and shapes.

ELSIE B. WHITMAN - To create *The Force*, I attach paper to a surface then did a design in glue. The third stage is a resist. I rub printing ink to create the wanted affect. I received my BFA at Maryland Institute, College of Art and have been a co-owner of River Gallery in Galesville for 19 years.

MONICA WILLIAMS - "It seems natural that as a painter of people, part of your own being is absorbed in the work. There is a communion established between the painter and the subjects in order to achieve success. My intent is to see and explore what lies beyond the pictorial surface to characterize our union with each other."