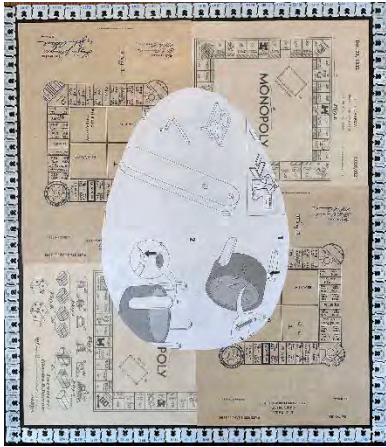


Karla Aren



Egg Inflation and Amazon Fulfillment

Statement:

Eggs and bread are symbols of inflation but underlying it all is greed.

Bio:

Karla Aren is an artist who is most known for her Pandemic Trout Series that went to ArtPrize in 2022. She paints every Wednesday, has a BA in Studio Art and works as a Cultural Arts Programmer for Farmington Hills.

Suzanne Bernstein



Where the Sidewalk Ends

Statement:

A retired teacher and lawyer, politics and art have always been a huge part of my life. This picture, "Where the Sidewalk Ends," depicts my concern for where our democracy is headed, how fragile that which we have built has become.

Corinne Elizabeth



Indigestion

Bio:

As an artist, teacher and storyteller, Corinne expresses herself through projects that include experimental materials and improvisational problem-solving techniques. Her subject matter features a mixture of spooky dreams, fantastic characters and imagination.

Corinne deeply connects to her inner child to fuel her art and her teaching style. As an art educator and a volunteer member of Royal Oak Arts Council she wants to help local artists succeed and come together.

Gutwald Emargut



At Long Last

Statement:

In one of my favorite books, the protagonist attempts to make his way to a mysterious device that grants wishes. In this pursuit, he loses friends and colleagues, runs afoul of the authorities and strains his marriage. When he finally arrives at the device, he is at a loss and has no idea what to wish for.

Bio:

Gutwald Emargut is a riddle, wrapped in a mystery, inside an enigma; he is the turducken of the Detroit art scene.

Janis Filarski



The Dance

Statement:

This piece is made up of two squares of canvas, one red, one dark blue, woven tightly together. Acrylic paint was used on both layers to enhance the canvas. Findings of plastic were hung on the bottom to add interest. I experiment with woven pieces of art on and off in my work. I use papers, fabrics and combinations of all of these. This piece has simple straight cut lines.

Bio:

A B.S. in Art from Wayne State University and a M.A. in Art in painting and pottery from West Chester State University in Pennsylvania are my formal art training centers. Post Graduate work at Wayne State and Macomb C. C. in art and many workshops and classes have continued to the present time. I taught 7th, 8th and 9th grade art in PA for seven years before moving back to Michigan. I was a substitute teacher for many years, before, during and after raising three children. I am no longer doing so now.

Abstraction is what I like best and some of my art shows humor. I am an experimental artist often using a combination of unlikely materials in one work. I like mixed media and enjoy that there are new materials being produced all the time for artists to explore. The sciences and nature have influenced my work. Animals are a theme. Otherworldly scenes and environments with organic robots and mechanisms are some of my latest works.

Lisa L Grix



Mercury

Statement:

Grixdolls are loosely based on African talisman dolls. Each Grixdoll comes named and carries an energy or intent. Every piece is made from repurposed or recycled materials.

Bio:

Michigan artist Lisa L. Grix has been involved in the art scene around the metro Detroit area for many years. Schooled in art at the Birmingham Bloomfield Art Center, Lahser High School and Central Michigan University, she has dabbled in many mediums.

Since 2005 Lisa has been creating Grixdolls. They are mixed media dolls loosely based on African talisman dolls. She has finally combined her knowledge of art history, color, textile, collecting and assembly skills to arrive at pieces she is very passionate about.

Dwayne Hayes



My Noonday Demon #1

Statement:

This work is the first in a series of pieces that explores the experience of depression.

Bio:

Dwayne Hayes founded *Absinthe*, a journal of European literature and art and his writing has been published in the *Great Lakes Review*, the *Washington Post* and elsewhere.

Hayes is the founder and Executive Director of KickstART Farmington, a multidisciplinary arts nonprofit organization.

Deborah Hecht



Venus of the Lost and Found

Statement:

My found object pieces come from a life-long distain for waste and a love of whimsy.

Bio:

Deborah Hecht is a metro Detroit artist with a studio in Oak Park. She received a BFA from Wayne State University and did additional study at The New York Studio School, Brooklyn College, CCS, and Pewabic Pottery. Deborah has exhibited in numerous shows and won many prizes. Her work is in local and national collections. Two major commissions are at The Jewish Home and Aging Services in West Bloomfield. Her art has been featured in newspapers, magazines, and 2 books, including one cover. Her medium has been sculpture, watercolor, ceramic tile, and mosaic. In recent years Hecht has focused on the use of found objects and waste in her wall and 3-dimensional pieces.

Nancy Huiizenga



Direct Collapse

Statement:

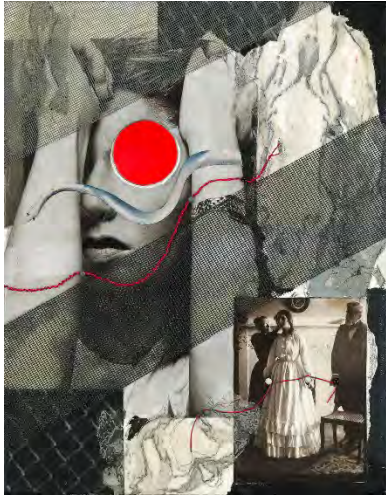
I view my relationship with art as a lifelong journey, one that nurtures my curiosity and thoughtful reflections. Through my life experiences and keen observations, I weave narratives and ideas that often transform into compelling pieces of art. For me, creating is not just making something meaningful but also about satisfying a deeper desire to be seen and heard, inviting others to engage with the stories and emotions embedded in my work.

Bio:

Nancy is an artist whose passion for creativity has been a constant throughout her life, starting with coloring and cut-outs, and evolving into oil painting and eventually acrylics. She holds a Bachelor's Degree in Art from Oakland University in Rochester, Michigan and a Master's Degree in Vocational Rehabilitation from Wayne State University in Detroit, Michigan, focusing on job accommodation and modification.

In recent years, Nancy has embraced Assemblage in her art, combining painting with a diverse range of materials to create dynamic, multi-dimensional pieces. This innovative approach allows her to continuously expand and transform her work, offering a unique blend of texture, color and meaning.

Susan Kwolek



Targeted

Statement:

Many years ago as a teenager in high school, I became aware of and concerned about the position of women in society. I decided to celebrate their achievement and progress toward equality, in a collage. I was young, hopeful, and looked forward to my life as an adult American woman. It was inconceivable to me that my freedom and rights would be threatened in the future. In 2025 women have become targets, in their healthcare, education, workplace and more. The red, laser-like misogyny and hate is targeting women. How sad and alarming that has to be expressed in my latest assemblage.

Bio:

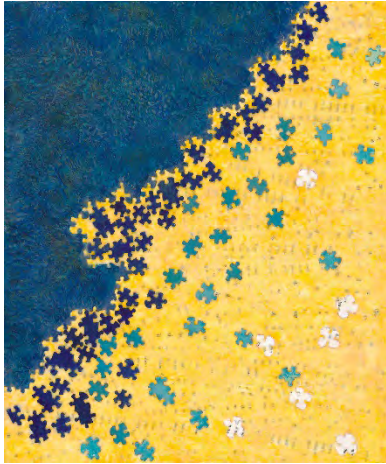
I have been creating art from a very young age. I received my formal education in art by earning a B.F.A. degree from Michigan State University and graduate work at Wayne State University. The majority of my work is created in water-based media. Paints such as watercolor and acrylic lend themselves to the experimental, non-traditional techniques I find best communicate my intent. Multimedia assemblage and collage are processes that I employ for dimension and conveying fragmented imagery.

Recurring themes in my art refer to nature and change, and the human relationship to both. My art has been exhibited in many juried competitions in many local, national and international venues. A selection of these include: Lawrence Street Gallery, Detroit Artist's market, the Scarab Club, the Muskegon Museum of Art, The Birmingham Bloomfield Art Center and the Ella Sharp Museum.

Publications that include my art are: "The Artist's Touch 5", "Signature: Charles McGee and Students" and "Folio: Detroit Society of Woman Painters and Sculptors".

My work is represented in the collections of the Washington, MI. Township Hall and Henry Ford Hospital.

Candace Law



Vanishing

Statement:

My interest is about redefining and revealing something important from within, rather than reproducing what is around me; to evoke a thoughtful response from viewers. It was the abstract expressionists: Jasper Johns, Jim Dine, Edvard Munch, and Clyfford Still that opened for me this different dimension of meaning. The inner landscape of thoughts and emotions is the fodder for my creative work.

Inspiration often comes from working with materials and processes, where I can take drawings, photos, or whatever ephemera are at hand and embed them in hot wax. Encaustic—an ancient hot wax medium that is being rediscovered by contemporary artists—is so versatile, compatible with a variety of media, and offers a wonderful surface dimensionality. There is an atmospheric feel that comes from interleaving the different materials and a visual depth I find compelling, creating with physical layers as well as layers of meaning. As a contemporary artist, in an era of rapidly changing technology, I love the connection to a medium that dates back to Ancient Greece, replicating a process that has been basically the same over the centuries. This grounds me, even as I work in a more modern manner.

While often my work is more intuitive and free-flowing, I frequently return to a more formal organization that harkens back to my training in architectural illustration. Order and rhythm offer a calm spot in an increasingly chaotic outer world. It is my hope that viewers will enter into a personal dialog with my work and catch a glimpse of the inner world I see.

Bio:

Candace Law is a full-time artist in the Detroit area. After receiving degrees and working in other fields, she earned a BFA in Architectural Illustration, but found herself drawn to fine art. Her current body of work focuses on encaustic (hot wax) and mixed media, especially incorporating found objects. “Art for me is a means of communicating about our environment, our lives, sharing our experiences, and reflecting how they inform each other.” Her exhibits include several solo shows as well as numerous regional and national exhibitions—both invitational and juried competitions. Her work has appeared in *Encaustic Arts* magazine, as well as the *Studio Visit* publication, and is in a number of private and commercial collections, including at Detroit’s Historic Trinity Church. Candace teaches encaustic workshops and works from her studio in Hazel Park, MI.

Sarah Nesbitt



The Whole of Our History...

Statement:

From my studio at the time, sits collodion chemicals, other artwork and a projection of a collection of slides of artwork given to me by art writer Linda Weintraub. "The Whole of Our History is about Hopes Being Sustained, Lost and Renewed" is a quote taken from a chapter called, "I Would Softly Tell My Love" from John Berger's 2008 book, *Hold Everything Dear: Dispatches on Survival and Resistance* where he reflects on the work of poet Nazim Hikmet while he was grieving his friend, artist Juan Muñoz.

Bio:

Sarah Nesbitt is a visual artist who works with photography and multimedia. Her work looks into how history is used/perceived and investigates the importance of people's actions and behaviors toward the information acquired by them. She was born in Syracuse, New York, and has an MFA in Photography at Pennsylvania State University and a BFA in Photography and Drawing at the State University of New York at Oswego. Nesbitt has exhibited her work in venues located in South Korea, Scotland, Argentina, United Arab Emirates, Hungary, Spain, Italy, England, and throughout the United States. Her work has been featured in publications such as *The Washington Post*, *Hyperallergic*, *Has Magazine* (UNESCO), the third edition of *The Book of Alternative Photographic Processes* (Cengage Learning Press), *Photographer's Forum*, *Detroit Metro Times*, *Meanings and Makings of Queer Dance* (Oxford University Press), and *Theatre Topics* (John Hopkins University Press).

Rimma Paransky



The Disrespected

Statement:

Provoked by the recent elections and the expansion of acceptable hatred and discrimination into the norms of the general population, supported by the increase in the number of book bans across the United States to mute the voices of those who defy the implanted norms, *The Disrespected* brings to light the collective power of the censored voices. The Lego®

character, Lord Business, tries hard to fight these voices with fire, becoming oblivious to that on which he stands.

Bio:

When she is not chasing after her kids and not putting out fires at Ford, Rimma Paransky loves beading, reading, creating art, dancing, gardening, and language studies. Born and raised in Ukraine, Rimma came to Michigan with her parents in 2000 and now lives with her husband, 3 kids and 2 dogs in Farmington Hills. She has a BS in Software Engineering and a MS in Engineering Management from UofM-Dearborn, as well as a post-graduate certificate in Advanced Electric Vehicles from UofD-Mercy. Rimma's artwork has been featured in several exhibits in Metro-Detroit, most recently in 2024's *Anthropocene Transmissions* at Annex Gallery / 333 Midland.

Neha Saigal



I Think It's a Filter

Statement:

This artwork explores the tension between the identity we present to the world and our real self. It considers how we can begin to believe in our constructed persona. With a touch of humor, the piece questions whether we can separate our true selves from the social contexts that shape us.

Bio:

Neha was born in New Delhi, grew up in Mumbai and moved to Michigan in her thirties. She has an MBA and has worked for multinational corporations and non-profits in strategic consulting roles in both India and the US. She is interested in exploring the beautiful, laborious, and often awkward aspects of human connection. Her art explores these themes through a variety of mediums, including acrylic, oil, and collage.

Steffanie Samuels



Save the Innocents

Statement:

Mass shootings have become part of the American way of life. This piece investigates the relationship between mass shootings in schools and public spaces and the ease in which it enables

people to purchase a weapon.

Bio:

Steffanie Samuels journey through artistic expression is deeply rooted in her entire life's engagement with nature and climate activism. The work is an advocacy tool rather than a personal narrative to bring environmental issues to the forefront of public discourse. Through her work, Samuels paints a call to action, inviting the viewer to interpret the world through a lens tinted with responsibility and care.

Alisa Liguori Stratton



A Simple House (Displacement)

Statement:

As a wildfire survivor who lost my home, neighborhood and community, I am especially interested in issues of climate change and its far-reaching effects. These include habitat loss and threats to wildlife, as well as the displacement of individuals and communities across the world following a natural disaster.

Bio:

Alisa Liguori Stratton, Ph.D. is an artist, wildfire survivor and a retired clinical psychologist. In 2017 the sudden loss of her family home and the resulting devastation in the surrounding area contributed to her decision to concentrate her attention on her art practice. Utilizing photography, drawing, painting and other mixed media elements, her current work focuses on climate change and its implications for, and effects on, both the natural environment and our human population. In addition to her degrees in psychology, she holds a B.A. in Studio Art from Scripps College (Claremont, CA). A California native, she now lives in the Detroit area.

Kathleen Wilson



Discard...Next

Statement:

In this assemblage, I have created a landscape of a different kind - not a very picturesque one, but one that demands to be seen in order to be confronted, and ultimately dismantled.

Within this work, themes of fragmentation emerge: seduction, abandonment, betrayal, trauma, disembodiment, objectification, and the corrosive, predatory sexual commodification of the female sexuality including children.

Beneath the veil of chicken wire, symbolizing entrapment and obscurity, is where these unsettling, dark forces exist.

Discard...Next assembles a patchwork of visual references and metaphorical materials which describes a haunting reflection on toxic, abusive, transactional forces that exist within our environments, both near and far.

Bio:

From her earliest childhood memories, Kathleen Wilson has been acutely aware of both her natural and man-made surroundings that she grew up with in a Southeast Michigan. She recalls the need to step away, to contemplate, and sketch the rich impressions of these landscapes that she encountered.

Kathleen received her BFA in 1985 from Wayne State University, with a dual major in Painting and Fiber Arts. During these years, she primarily focused on abstract oil painting. Kathleen went on to work for textile suppliers, first serving the architectural and interior design industry, then later in the automotive industry in the area of Color and Material Product Development. Seeking to expand her expertise, she earned a BBA business degree, which led to new roles at Ford Motor Company, and later at AkzoNobel International Paint before she retired in 2019.

After her retiring, Kathleen returned to her painting in 2019, after decades away from the paintbrush, now exploring watercolor landscapes. Additionally, she also began studying Ikebana, the Japanese floral design, and Shodo, the Japanese calligraphy, which integrates mind-body brushwork. In the past two years, Kathleen has expanded her artistic exploration into mixed media and collage. For this exhibition, she created her first assemblage piece, *Discard...Next*.

She currently lives in Bloomfield Township, MI with her husband, and two cats, Blossom and Bentley. When not immersed in her art, Ikebana, or Shodo, she enjoys play dates with her grand-nephew and niece, reading books, viewing art films, attending art lectures, exhibitions, as well as dining, and traveling.