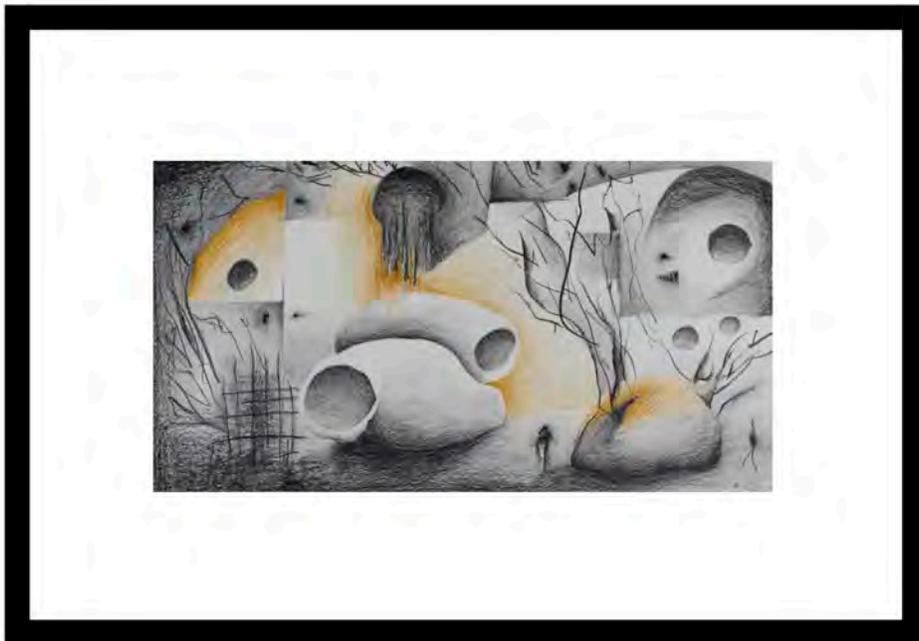


## Mauro Bisiacchi

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bisimx@onepost.net

Much of my art is inspired by spiritual and psychological inquiry. In this series, titled *Secret Lore*, I explored ideas of mysterious pre-origins and guarded knowledge hidden inside physical objects. I began working out ideas with ordinary objects, like rocks, shells, large seed pods, bones, coral, twigs, driftwood, pieces of scrap metal, and then over several sketches stylized them into more abstract forms. As I sketched, ideas emerged for concepts that would turn into final compositions. In this particular work, *Secret Lore No.5: Before the Waters Came*, what emerged was a meditation on a kind of mysterious arid pre-existence. Creating the illusion of a certain kind of light was of particular importance for the drawings in this series. In each case, I began with imagined light sources, and then I deviated from them and carefully introduced one color to create strange luminosities within the world of the drawing. Furthermore, I constructed a complex of different planes, and then cut into that space with shaded marks and nervous lines that appear and creep across the drawing. I wanted a feel of several dimensions merging together to create a visually challenging experience within these works.



Secret Lore No. 5: Before the Waters Came

\$400

## **Emanuele James Cacciatore**

57 Eldorado Place  
Weehawken, New Jersey 07086  
201-390-1498  
ejcacc@verizon.net  
www.emanuelecacciatore.com



### **“Ephemeral Like Abandon” 2010**

Acrylic on wood panel

18” x 24”

\$2,000

Emanuele Cacciatore employs an array of paintbrushes, stencils, and accidental and mechanical painting techniques to create both concrete and ephemeral form and space in his paintings, revealing relationships that often challenge our perception of corporeality and gesture in abstract painting. Although the paintings sometimes incorporate envisioned form (“Ephemeral Like Abandon” uses a gestural circle motif), Cacciatore searches for clues and revelations during the painting process that inform and embody their completion. Paint strokes and shapes do not simply describe form and space, but rather, a transparent process of discovery and reinforcement. Therefore, paint strokes and shapes are not repainted or manipulated for aesthetic purposes alone; instead, new marks and shapes are employed in juxtaposition with existing form and space to retain and clarify the equal importance of each timeframe and element in the paintings; not only in a spiritual or abstract sense, but as autonomous presence as well.

# marcdagusto

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521 N. Washington Ave. Dunellen, NJ, 08812

## REMNANT RED ARCH

This work is part of my Remnant series that continues to investigate the temporal condition of humanity and nuances of transformation by exploring the mineral origins of the human body. Elemental metals, earth and dust coalesce with synthetic constructs that frame the everyday contemporary human experience.

Bodies and shelters are designed to contain activity and life. Each are altered by time and decay. They are stabilized by bones, given life by a heart, brain, and nervous system. And both, when welcomed by light bring healing and hope. Over time body and bone become artifacts, a leftover husk (exuviae) that leaves traces of the past, simultaneously serving as a relic that connects us to what could be. These exuviae evoke notions of renewal and transformation yielding the restoration of its "Origin".

Beginning with catharsis and the ecdysis (shedding) of broken necrotic material and thoughts, a journey of healing can follow that progresses to making whole what was once broken. Through the shedding of the outer shell the heart rises from the ash, thrusting aside broken skin and bone that leaves an exuvia, an imprint of its previous form. This emptied exuvia not only tells a story of history but also speaks of new beginnings and alludes to things to come. Beauty from ashes, deep calling to deep that reorders the body from within working outward eventually giving rise to the eternal uncontainable restored self.

With an admiring nod to the Mihrab, an Islamic architectural form in a Mosque that serves as a threshold, or spiritual doorway, to the sanctuary or holy place of Mecca, my work is informed by this form and its origins prior to when Muhammad appropriated it. Earlier uses of a Mihrab were understood as a special room reserved for a throne, the most honorable place for kings. It was also known for being a holy place of prayer that provided access to enter into the presence of the Divine where the ephemeral intersects with the eternal.

Smaller in scale yet similar in form, and to some extent meaning, are Catholic Niches found in sacred shrines and cathedrals. Niches are "homes" for sacred relics, from the Latin "remains" or "left behind". Relics are traditionally known to be a body part of a saint, a venerated person or ancient religious object that serves as an aid in prayer to facilitate a transcending experience into The Most Holy Place.

My work takes cues from these architectural forms and proposes the notion that sacred spaces reside beyond religious constructs. It inhabits another sacred container, a place reserved for great honor, at its core, a vessel of a thriving ecology, at the seat of the heart our human bodies. These roving sacred spaces, ephemeral containers, are home to the eternal and are where the transformative power can begin. There it can manifest into the regeneration of the cellular, restoration of the spirit and revitalization of cultural.

These Remnant forms also refer to my own failing container as well due to years of personal health challenges along with the decay of age, the loss of my hearing, and crippling grip of Lyme disease. The process of my work has become a ritual meditation of my daily movement through life and speaks to the hope that these issues become an emptied shell and will release the fullness of who I am as an eternal being.



Remnant: Red Arch, 2017  
Bone, Ash, Bentonite, Zinc,  
Resin, Iron, Gold, Brass,  
Copper, Cadmium. 17 "x4"x6"  
\$1100

## **Robert Eustace**

### **Artists Statement – ‘God in the Abstract’**

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Email: [robert@sainteustacefineart.com](mailto:robert@sainteustacefineart.com)

Main Website: [www.sainteustacefineart.com](http://www.sainteustacefineart.com)

Special Alternative Site: [www.portfolios.sva.edu/roberteustace](http://www.portfolios.sva.edu/roberteustace)

**‘Holy Fragment’** along with a number of other relatively smaller artworks... \*(my larger works all average about 26"; x 20"w) ... were created at an earlier time of a largely unconscious – spontaneous improvisational approach to art making. In that regard, these works continue to exude for me, a refreshingly direct simplicity due to a reductive economy of means. They represent ‘a total letting go and trust in the process and in what lies dormant in my soul (or the latent intrinsic qualities that are unique to my personal being) – the invisible ‘sacred’ made manifest in the material creation of Art. Also, I have been witness to ways of thinking and working that once (seemingly) abandoned or jettisoned away – much later on, suddenly became ‘re-manifested’ - thus, affirming the idea of and completing the loop of ‘the eternal return’”!]



**FRED R. FERTIK** photography

Four Seasons at Great Notch • 69 Talus Rd, Clifton, NJ 07013  
(516) 694-2271 • [frfertik@fertik.net](mailto:frfertik@fertik.net) • [www.fredfertik.net](http://www.fredfertik.net)

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*"Standing alone"*

*This digitally enhanced image was created from an original photograph that was taken in Israel, the Holy Land. Traveling thru the arid landscape that was generally void of foliage and color, a lonely tree caught my attention.*

*Using various software techniques of image reversal, solarization and textured filtration, "Standing alone" was born.*

*Somewhere between realism and abstraction, it's suggested that there's more to the world around us than we might initially observe... and to look and imagine, and not just see.*

*Although not everything is beautiful, everything has its beauty... but not everyone sees it. --Confucius*

Price: \$295.00

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# MIKHAIL GUBIN

83-09 Talbot street, #20, Kew Gardens, NY 11415

718.846.5708 nyart@gubinart.com



Pillar of Salt

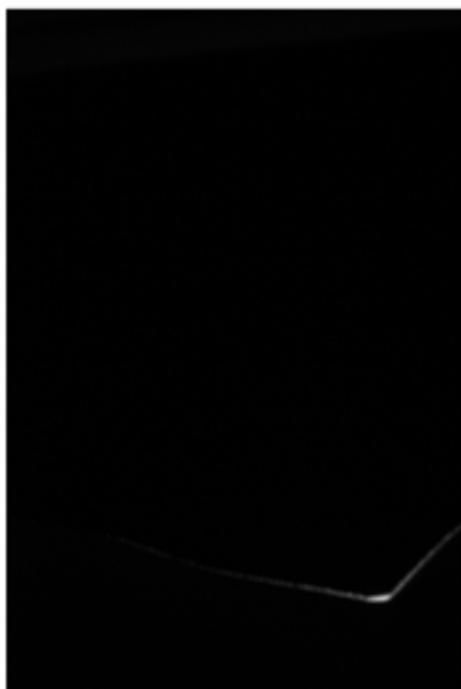
# Mark Harris Photography

732-549-5397

Metuchen, NJ

gsphotoguy@att.net

<http://www.gsphotoguy.com>



Let There Be Light  
Framed 24" X 18" \*  
\$350

This photograph is part of a series of images that abstract elements of the body. I began these in 2014 to show the body in a way that was different from most other photographers. In many of the photographs the body, or bodies, resemble structures in the landscape. When the prospectus for "GOD in the abstract" was released I immediately decided to make photographs specifically influenced by verses in the early chapters of Genesis. Working with several different models I made a number of attempts to represent "Let there be light". I have displayed one of the earlier versions but feel this is the one that best reflects that verse.

My photographs are captured in digital raw, converted to B&W, and adjusted in ways similar to what one would do in a traditional darkroom. I retouch only to remove temporary blemishes or a scenic element from the frame. The abstract form is never modified. Although abstract, these are "straight" photographs of real people.

It is my goal that the specific human element is not recognizable, although I do expect that the viewer recognizes that a person exists in the image. With the enormous number of photographs we see daily, it becomes difficult to separate what this is with what feelings it brings out in the viewer. I hope each gallery visitor finds this exploration interesting.

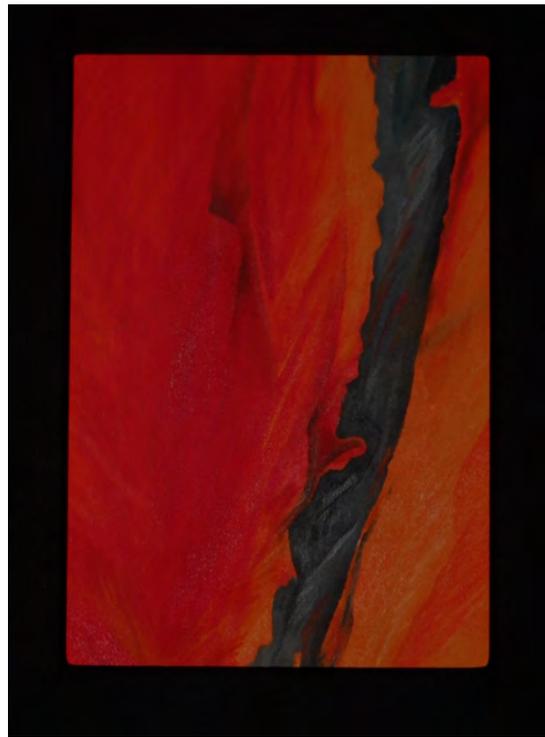
\* Printed and framed with archival materials and with UV filter glass.

## Susan Steinhaus Kimmel

### Pastel Drawing Passion Series: Thread of Grace

There are moments in an artist's life when they seem to sense something beyond the norm. These moments lead to some of the most intimate and spiritual statements of an artist's life.

Such was the case when I created "Thread of Grace." There were three pastel drawings in this series. All are abstract and make use of intense red-orange hues combined with strong black marks. This saturation of color indicates an extraordinary moment of feeling, self-awareness, and a recognition of a power beyond the known world.



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Pastel Drawing

\$ 450

# RICHARD LIGHT ARTIST STATEMENT

## Totemic Columns

I am inspired by the Agora, the gathering place, both ancient and modern, and all it embodies. The Agora was the central marketplace in ancient Greece and was the root spring for philosophy, religion, government and art for the society. It was from this that the archetypes of the Greek myths, their gods and goddesses, and their heroes came. Using the ancient Greek Agora as inspiration, I continue to explore that which is holy, sacred and honored.



*Totemic Column, Four-part male, 52" x 20" x 14," bronze, \$3,000.*

My medium is bronze, which was regarded as the highest form of sculpture in Ancient Greece.

For my totem series (2014-2016), I studied totems on five continents, including the Polish *rodnidze* totems, *dZi* beads in the Himalayas, the Catholic rosary, the Egyptian obelisk, and skyscrapers of today. Based on this, my definition of a totem is: an object that expresses the sacred values of the culture, and that binds its members together.

The Totemic Columns Male and Female use the human form rather than the animal form of Pacific Northwest totem pole tradition. They also incorporate the oval from Cézanne. Examination reveals the anatomy of a head, the chest with nipples and navel, the genitals, and farther down the legs and feet.



*Totemic Column, Four-part female, 52" x 20" x 14," bronze, \$3,000.*



## Orange Ichi

Acrylic

14 x 20

(2016)

John Marron

\$200

Sitting upright  
as in zazen  
this single gesture  
non "I" / "ichi"  
being one in japanese  
reminds us to be in the here & now  
with quality attention  
"orange" being sun energy  
fully awake with love in our heart  
dying into our living  
the mystery  
of being human, divine, empty, ephemeral, eternal  
observing the body, psyche, feeling, shared suffering/ ecstasy of the world/universal  
family  
fall away with every breath of monkey mind thought  
'jizo" being a bodhisattva pseudonym  
for serving ALL sentient beings  
inner children & gods of our own making

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*His Love*

Digital macro photograph on velvet paper, 12"x12"

Robin McLaurin

\$800.00

Fascinated by the contradiction of empty space being full, I work with a variety of photographic techniques. My work investigates the spaces where unstated truths exist, proving that God is omnipresent. My intent is to emphasize the habit of intentionally choosing to see and expect the presence of God. I directly involve myself with my subject matter by blending perceptual psychology with aesthetic experience. This collapses boundaries through an act of translation. Here space is physical and intellectual. Space is as critical as the subject captured.

The fluency between physical and abstract space is important. I introduce a new stage of abstraction, a dematerialization in which images and signs take on a life of their own, divorced from our former notion of the real. My choice to print digital images on velvet paper supports the materiality of the object while subconsciously highlighting the psychological and aesthetic qualities of the object.

The images in this series are of my Grandmother's evening purses. After my divorce and recent move, I looked at an unmarked box and wondered what it held. As I opened it, I realized it held my Grandmother's evening purses lovingly wrapped in tissue paper. I felt they held deep meaning yet my wounds were so raw I was unable to find it. Once the box was unpacked and her purses were laid out on my studio table; I spent hours digitally photographing each purse. As I worked, I unconsciously moved closer and closer. It was this closeness, the macro images that exposed the meaning.

It was here that I found meaning, hand stitched pieces reminding me of my grandmother who taught me to sew, the weave of the satin fabric as a symbol of family woven together in love, the folds in fabrics as reminders of loving arms enfolding me. It was a visual revelation. I realized God had placed me in a loving family, they were His love here on earth. I was loved. I was not alone. The love was permanent. I had found His love in abstraction. I found it in the quietness of observation. God was working in me through abstraction. He was so close to me that I could not see Him. It was only by my moving closer to Him, intentionally searching for Him did I comprehend His close proximity to me.

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**Walter S. Oliver**  
**Montclair, NJ**  
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My photographic imagery suggests a search for calm in a chaotic world. It began with a point and shoot camera after the loss of my daughter Leah on 9/11 swept me out of my complacency and forced me to reconsider what was important in my life.

Being totally present when engaged in photography helps to fill the hole in my heart where Leah should be, and takes me away from the chaos. It represents a small contribution I can make to a more positive world as well as creating a sense of well-being in myself.

For *GODintheabstract*, I have chosen the following image from my ongoing collection of abstract images from nature, a constant reminder of the wonder of the world we live in. It was photographed on the Delaware River in winter.



Reflection Two.  
Photograph, Archival Inkjet Print. \$250

**Walter S. Oliver**  
**Montclair, NJ**  
**wso@walteroliver.com | www.walteroliver.com**

### **Biography**

Walter was raised in New Bedford, Massachusetts, but has lived in New Jersey since 1983. Largely self-taught, he has explored many facets of photography and runs his own business, Walter S. Oliver Photography, photographing products and other artist's work, as well as producing fine art prints.

Walter has been in numerous solo and group shows over the years, and his work is in many private collections. He has also won several awards, and served as president of the Nutley, NJ based TriCounty Camera Club, guiding the club's transition from film to digital photography.



**Nancy J. Ori**

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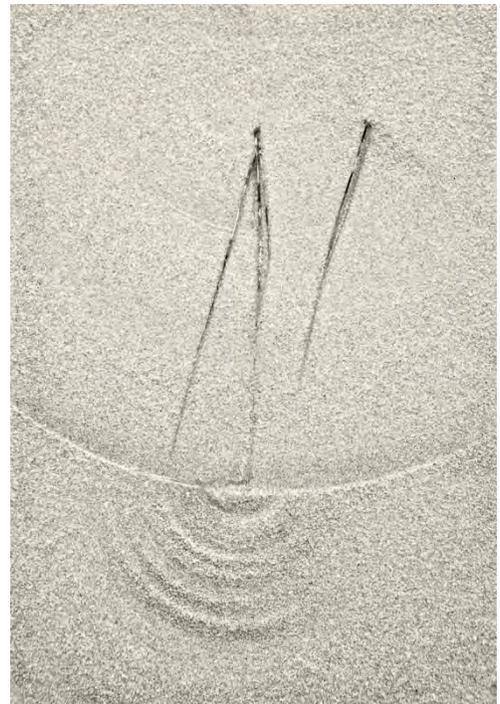
We rarely really look at the small things around us. Life is rushed, taken quickly in large bites, while overlooking details. The old saying about stopping to smell the roses is hard for many to do today. If we did, we would discover a myriad of subtle hues, graceful lines and rich textures featured in small arrangements all around us. I look for things that have had a life, but are now withered, unwanted, unnoticed or abandoned and feature their extraordinary beauty.

I strive to appreciate the small markings shown here that were made by the wind and the weather. By composing and isolating them, I elevate their importance and give them new meaning. Discovering my connections to natural forms in this way has opened a new abstract world for me with explorations into the design elements of color, balance, texture, light and line.

Abstract photography has allowed me to move away from the larger narrative image to another place where perhaps nostalgia, fantasy, intimacy or a feeling of the familiar live. It allows me to look and photograph more closely and to play with how light and time can reveal unique things.

I have a love of light, shadow and form and how they establish new realities when selected and organized to their simplest elements. I call them Markings because in most cases that is exactly what they are, random marks and reminders made by God in our landscape.

Each framed piece is \$295 and can be printed larger or on a canvas wrap if you are looking for



something more modern.



Transformation by Julie Quinn

My expressive work is the discernible manifestation of my core language. These works are personal expressions of my spiritual journey...visual prayers...poetic expressions of unseen places, where the divine meets human, heaven meets earth, spirit meets spirit, and the invisible is made visible...a yearning for a heavenly language, a grasping for the divine, a searching for purpose and meaning, for connectedness, for intimacy...a longing to inspire hope, faith, healing, and transformation...and an invitation to come alongside the journey...

I convey the emotional essence of each painting to an observable platform by way of a painter's lexicon – color, form, space, texture, line, movement. I often start with music and always with prayer to help me disengage from the day to day noise and to unearth the innermost lifeblood of my being. The first layer of much of my work is a unique personal language that represents a dialogue with a higher creative energy...my heavenly Father....my Creator...these are my visual prayers. The next several layers are a visible fusion of this emotive exchange between myself, the painting, and this divine creative energy through a series of acrylic washes. The final layer is the application of oil paints. My hope is that I've created a painting that feels authentic and impactful for myself and for those who view it.

Let your heart and spirit go where perhaps you've not gone before...where the unseen is calling, the invisible is made known.

Diane Salamon  
[www.dianesalamon.com](http://www.dianesalamon.com)  
(918) 299-2048  
Tulsa, Oklahoma



**KEEP THEM SAFE**  
**\$2,000**

This painting is meant to give hope to those who have loved ones in dangerous situations. Often we are helpless to protect or to even know how to protect those we love. The most difficult thing for me is to not worry about my husband, children, grandchildren and anyone who is vulnerable. This painting is a reminder that we have

no true power in this world, and our only hope is to place trust in a loving God who cares for all and surrounds us with protection if we are open and accepting to his will.

## Samantha Parker Salazar

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Website: [sparkersalazar.com](http://sparkersalazar.com)



Samantha Parker Salazar creates cut paper installations, prints, and drawings. She received her MFA from The University of Texas at Austin in 2014 and her BFA from Bradley University in 2011. From 2014-15, Salazar served as a lecturer in printmaking at The Ohio State University. Her exhibition record includes national and international venues as well as public and private collections. Salazar is currently based in Columbus, OH and teaches at the Dayton Art Institute.

In Salazar's work, each slice and fold of paper is a simultaneous act of construction and deconstruction. Cut by hand with a surgical scalpel, the pieces reference contemplative spaces first encountered in meditation. The fringe of consciousness contains countless new moments of affirmation that our existence may be reduced to universal shapes and forms. Such forms can be expressed through the intuitive mark-making revealed in an excavated sheet of paper. In Salazar's creative practice, the negative and positive spaces are intentional equals. The physical manipulation of paper gives conceptual power to materiality by heightening our awareness of beauty, destruction, and potential.

## About *Trinity*

From the edge of a turbulent surf I retrieved this trident-like twig—there was something perfect about it. That rescued stick, along with some sand and pebbles scooped from the beach that day, are what make up the cast resin piece entitled *Trinity*.

The artwork is composed of found organics embedded into resin forms. Years ago I noticed that certain symbols and line patterns repeated over and over in many of my drawings and paintings. I made note of these various configurations suggestive of eggs, lightening, birds, books, swirls, sunbursts, etc., and sculpted them into clay forms. Using those clay shapes I made rubber molds into which I now pour liquid resin to cast multiple copies of these iconic shapes to be used in making artwork.

For me, *Trinity* is reminiscent of ancient fossils trapped in amber—it speaks to primordial mystery and to the wonder of life. The totem aspect of the trident suggests ritual and the human need for symbolic gestures to interpret impenetrable meanings. Is *Trinity* God? Making an abstract portrait of God was never my intention, only later, when The Nails in the Wall exhibition prospectus request submissions for “God in the abstract” did I do a hunt through my artworks—and seeing *Trinity* said, “Ah, there it is.”



Lou Storey, *Trinity*, 2016, 12”h x 6”w, Cast resin, organics, \$200.  
Contact: [Loustorey@comcast.net](mailto:Loustorey@comcast.net), web: [loustoreyart.com](http://loustoreyart.com)

## About Making Art

At this point in my life, my art career is as follows: I show up in the studio and then do whatever feels right. Sometimes that means starting or continuing with a painting, other times it might mean sculpting, collage, painting a gourd or reconfiguring something found into a piece of art. There are also days in the studio where nothing happens, the muse nowhere in sight, and all I can do is clean and organize. Art is that thing I do between other things, a hobby.

It wasn't always so. I graduated in 1977 from Pratt institute as a fine arts major and moved to New Mexico and then California, determined to survive as a career artist. Amazingly I did well, my artwork at the time, large-scale paper weavings colored with pigments dug from the New Mexico mesa, caught the wave of the paper art movement. For over a decade I worked with a number of galleries in San Francisco, San Diego, Dallas and New York City exhibiting and selling my artwork.

In every conventional sense I'd 'made it', but the life of a market artist is not what I'd imagined. Eventually I figured out that keeping up with market demands (consistency in style and output along with the social and personal demands of self-marketing) was almost antithetical to what I loved about making art. Art for me is play, and this was becoming work. Also any style changes to my art were met with horror from my art agent, who'd admonish, "Stick with what you're known for!" Eventually I found the courage to step away from art as a career. I embraced what I'd formerly feared and judged negatively—making art as a hobby, and focused on a new career in the mental health field. Much like a writer keeping a personal journal, my art-making is an exploration of concepts, ideas and emotions in my day to day life, including concepts I use in my practice as a psychotherapist. In this way I am able to track the moments, from dark to light, of my own life journey. I've continued to create, exhibit and sell art for the last 40 years, allowing a range of expression and mediums dependent on inspiration of the moment rather than a career plan, and I've never been happier.



Lou Storey- Contact: [loustorey@comcast.net](mailto:loustorey@comcast.net) website: [loustoreyart.com](http://loustoreyart.com)



## YOUR NAME IS LIGHT

ORIGINAL - Acrylic & Prismacolor on textured paper 14" x 11" February 2017  
PRESENTATION - Giclee on Silk, approx. 30" X 25" August 2017

This painting honestly appeared by accident. Or should I say, my not-so-abstract God gave me a glimpse of something I was not expecting. Now, as an illustrator, I adorn or embellish what someone else has written, prompting that text or verse toward the most comprehensive visual. I seldom begin painting with absolutely no idea, no theme, no jump-start. But, for me, *Your Name is Light* was a completely different approach to paint and paper, inviting a completely different approach to an unfolding meditation.

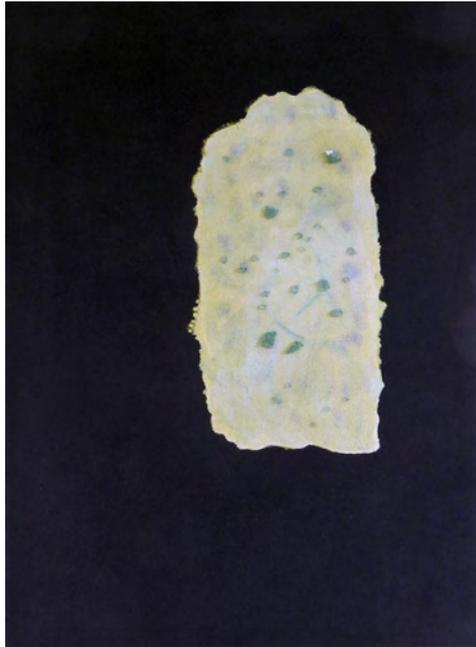
The Judeo-Christian view of Creation is that of the Triune God meeting in counsel together and as One - a revelation way beyond my mental grasp! "Let Us make man in Our own image..." was one item of discussion. But, before that, Light pierced darkness, creating light. Men and women were created - I was created - by, and for, Light to have Light.

I began with black Canson textured card stock, and mused around whites, golds and yellows with an ink roller. The image appeared and spoke - not as plural gods, but as three moving and working together in unity, discussing the design and creative processes of all universes, and who would inhabit. "We already know they'll need a savior." "I'll go," said One, "just get me a Body." And so it began.  
Light from God, all the way to me.

For optimum visage, this piece is being presented on digitally processed translucent silk to allow light to return to, exude from, and surround *Your Name is Light*. \$175

### BEVERLY WOMACK

450 Via de Leon Placentia, CA 92870 714 390 2088 lignwork@gmail.com



**First Light • 25.5 x 16.5 inches • mixed media • \$450.**

My abstract artwork explores interactions of shape, line, color, texture, and space on canvas and beyond its borders. In all my art-making years, I have almost never started with a title or subject in mind. I like to think that when the painting is finished, it tells me its name.

But this case was different—I was given a topic: *God in the abstract*. I carried this around in my head for several days, not really thinking about it, just letting it lie there.

In my painting, *First Light*, shape, line, color, texture and space interact on canvas (and, implicitly, beyond its borders). Coming through a break in the eternal darkness, is the light which I rendered with several colors in several layers of acrylic paint and randomly deployed bits of glass. Acrylic paint is one of the traditional media that I like to use, often in combination with rough, found objects like the broken bits of glass in this painting. (In its former life, the glass was a windshield. I found its fragments in the street.)

I find beauty and formal elegance in unlikely combinations. Equally important are the textures, energy and space which are sensed rather than seen. Mystery, spirit, the inner journey, the layered nature of existence.

Whatever else happens in the making of art, I believe that every artist's mission is to make beauty that never before existed. And so, for me, it is my intimation of God in *First Light*.