

**Artists' Texts Accompanying the Artwork in
Visual Voice: Freedom to Create.
Cape Cod Museum of Art**



Sasha Appleton

Hopewell, NJ

***Path to Wing Island*, 2025**

Oil on canvas

One of the benefits of growing up in Brewster, and on the Cape in general, is the endless places one can visit to witness natural beauty. The same beach on different days (or even different times on the same day) will give you an infinite portfolio of visual stories. This particular painting is inspired by a walk I take often. One of the trails that originates from the Natural History Museum in Brewster winds down to Wing Island, an island surrounded by marshland on the southern side and the bay to the north. To get from the marshes to the beach, you must pass through a patch of wild coastal woodland full of brush pine, beach plum, and bayberry. In early spring, the colors and sideways light turn this path into a sort of portal, leading me from the brown and green of the organic salt marshes to the cold windswept beach. The colors and light in this painting are meant to evoke the transformation from winter to spring, and from dormancy to new life.

I use paint to explore the landscape both as a personal act of renewal and to express my deep reverie of the natural world. I aim to transcend my personal interpretation of subject, often reconstructing aspects of perspective, light, composition and expectation. I paint using an additive and subtractive technique, resulting in a push-pull exploration of both the

subject matter of the landscape and the painting medium itself. This process is a type of excavation as “finding” the landscape becomes a personal exploration. My compositions are typically not premeditated and are a result of a spontaneous process in which individual additions or erasures dictate the next step. I employ many tools during painting including brushes, spatulas, palette knives, baby wipes, spray bottles and brayers. For me, this intuitive framework creates structure for surprise and my “visual voice”. It is this evolution of the process itself, paired with the sublime of our natural world, that inspires me to paint.



Robert Brattvet

Brewster, MA

Mostly Blue, 1987

Oil on canvas

The wordless inner realm of experience linking us to the world is expressed in the making of what has not existed before. The passion of color, the dynamics of form in composition, the sensation of texture, the surprise of energy, the complexity of space and the infinity of light are the means of creation. Addition, subtraction and feedback is the method. There is no plan in the beginning, the end is not known until it arrives and words are not necessary.



Daniel Breslin

Salem, MA

Reuse #1, 2025

Colored charcoal on salvaged packaging paper

An order arrived from Penzey's, with each jar of spice carefully wrapped. Unwrapping the jars left a small stack of newsprint paper – crumpled, some torn, but otherwise unmarked. The paper brought back memories of life drawing classes, doing quick sketches or working out more detailed studies on newsprint. It seems art supplies were being delivered with my spices.

I went through my stash of packing materials, the majority of which were paper – rough, crumpled, long, short, at times perforated. I had been doing figure studies on store bought grayscale papers, not realizing the treasure trove I had. The idea for *Reuse* was born: a series of abstract figure drawings done on packing material. The drawings are done using colored charcoal. As I worked, I found that each piece of packing material would accept marks but also dictate marks in unique ways due to their condition, adding to the differences from store bought paper. Each completed drawing is sealed and then mounted on a wood and board frame. This approach to presentation avoids the separation and preciousness that a formal frame with glass would imply. It also allows the full dimensionality and texture of each piece to be seen.



John Calabrese

Denton, TX

The Magnetic Field, 2011

Graphite on paper

Delicate nuance of value and texture become tools in conveying powerful dramatic statements about earthly beings who are not afraid to wonder, think, dream, and take that one step beyond.

The inhabitants of the cosmic atmosphere appear at odds with their surroundings (many of which are actual, specifically named astronomical objects). This is the result when the merely earthly confronts its unavoidable connection to the awe, mystery, and majesty of the heavens.

However, when fragile earthly beauty confronts sublime heavenly beauty, the earthly is reverently and silently humbled.



Maureen Callahan

Brewster, MA

***Embracing the Mystery*, 2024**

Mixed media on canvas



Maureen Callahan

Brewster, MA

***Beneath the Veil*, 2025**

Acrylic on canvas

I am inspired by the continuous renewal present in nature, both seen and unseen, and in the rhythms that shape our own lives. Nature's energy moves through us and through the world breaking apart, rebuilding, healing, and generating new forms of growth. For me painting is a way of entering that mystery. Each piece, as it unfolds, becomes a landscape of possibilities shaped by layers of movement and quiet discovery. When I step back and allow the paint to find its own direction a pathway emerges, one that feels honest, resonant, and alive.



Graham Cassano

Pontiac, MI

Exit #1, 2025

Cyanotype and silver gelatin paper, bound to wood tiles



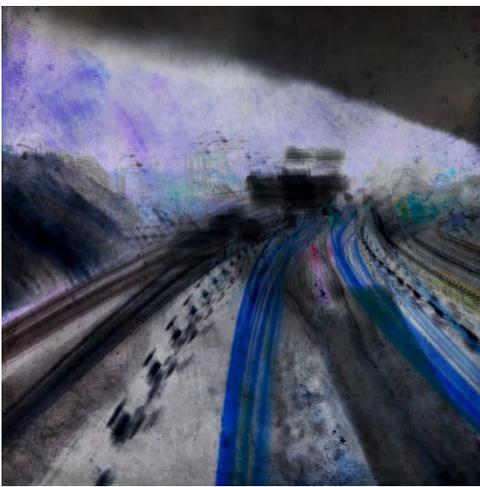
Graham Cassano

Pontiac, MI

Exit #2, 2025

Cyanotype and silver gelatin paper, bound to wood tiles

Every city has the topography of the unconscious. Wreckage reveals its channels. Here, negative spaces mark the persistent presence of the past as active force, while twisted metal evokes the lethal chaos unleashed by creative destruction. This diptych represents a partial record of the demolition of the Phoenix Center in Pontiac, Michigan during the summer of 2025.



John Clarke

Great Barrington, MA

SoundLight Studies MA Pike no. 3, 2025

Photography (long exposure)

This image is part of a series titled *SoundTracks (Visualizing Sound)*. The works in the *SoundTrack* series are inspired by the rhythms of the Massachusetts Turnpike, as expressed through light, color, motion, and the sounds of passing vehicles. They look to uncover the visual overlap between light waves and sound waves through the use of long-exposure photographic inversions taken from a moving vehicle. The results are a fascinating exploration of vibrational energy, energy captured in the moments of cars and trucks passing. Sometimes soothing, sometime frenetic, waves smudge and dance like an EKG report of the highway, a beautiful record of endless, fleeting moments.



Maria Coletsis

Vancouver, Canada

***Flower Folk: Beach Lily*, 2025**

Giclee print

Flower Folk reimagines the Greek folk traditions I grew up with, not as fixed relics but as living, adaptive forms. In this series, I photograph women in traditional folk clothing and superimpose exotic flowers from distant hemispheres across their faces. This deliberate intervention alters the portrait: the rootedness of costume and place becomes unsettled by blooms that could never naturally grow in Greece without the forces of globalization and climate change. The flowers become both mask and marker - at once a disruption and an adornment. They overlay ancestral identity with evidence of a shifting environment, suggesting how cultural memory and ecological precarity are intertwined. The images suggest that our myths and rituals, like our environments, must adapt to survive.



Tom Crawford

Brooklyn, NY

7 Hammers, 2023

Digital print on Cotton Rag 300 gsm paper

My photo landscapes, all derived from satellite imagery, show unexpected beauty in industrial and residential settings often overlooked as eyesores. The streets and buildings are carefully rearranged with Photoshop according to my own vision, fantasy, or whim. Like Rorschach inkblots, they invite viewers to examine, decipher, and interpret the landscapes for themselves.

Departing from convention, some landscapes are overlaid with enlarged and carefully camouflaged hand tools, yielding figure-ground compositions that are initially difficult to see. Depending on how they are viewed, the oversized tools either emerge from or disappear into the aerial landscapes below. The longer we look, the more the imagery morphs, the boundaries blur, and our familiar orientation slips away.

Although derived from photographs, my landscapes read as abstract paintings, puzzling dreams or visions, even hallucinations. As the eye cycles between vast industrial and residential settings and hand tools once used to make them, the work ultimately asks viewers to re-imagine how landscapes can be seen as an art form.



John Diephouse

Lansing, MI

Exit, 2025

Digital collage

I am a self-taught photographer and digital collage artist. What I seek to share are images with which I have a strong and instinctive personal connection. My goal is to create images that evoke a story of some kind that often moves far beyond the relatively literal boundaries of traditional photography. Images may be simply documentary, invoke a sense of time and place, or resonate as an abstract blend of color, shape or form. Others provoke an indefinable question that does not readily yield answers without further study and reflection.

I draw from a wide range of my photographic subjects such as landscapes, botanicals, and wildlife as well as urban environments and people. Most often I am drawn back to images created while wandering through the upper Midwest. These images of architecture, commerce and social interactions often reflect a mixture of nostalgia and a changing set of forces that shape life in the heartlands. In recent years my creative efforts have expanded to include digital collages as a means of expression.

I follow an intuitive yet somewhat ordered process of layering or merging portions of photos until an image that speaks to me emerges. Most often this is more likely a random bit of serendipity than deliberate intent. Images often suggest a sense of time and place, or reflect a rich and ethereal interplay of color, shape or form. Images may provoke an indefinable question that does not readily yield answers without further study and reflection. Ultimately, my images provide a vehicle to stimulate both my imagination and that of the viewer, leaving one free to interpret and create an individual sense of meaning and value.



Claudia Doherty

Newton, MA

***Daybreak*, 2025**

Acrylic on canvas

My visual voice is tangled up in the solitary moments of a woman alone. Did she slip away from him or maybe run? Is she relishing solitude or sunken in loneliness? Would she startle if approached? Does she want to crash the waves, trudge through the bog, lie down in the reedy marsh? Is she gutted by loss, sick with want, motherless, black and blue? I want to see all of this in my paintings, not the answers though, just the questions. *Daybreak* is part of my “Fragments of Her” collection



Barbara Ford Doyle

Harwich, MA

***Chicago Manual of Style*, 2025**

Old book text, collage, gelatin plate prints, resin

The Chicago Manual of Style is not obsolete. It remains an authoritative style guide for editors, publishers, and writers. The 2024 edition includes updates reflecting modern language practices and technological changes including AI.

My 1993 edition is a source for collage text papers which I use in combination with gelatin plate prints in a black, white, red (read) theme.



Denise Dunlap

Orleans, MA

Rustling Leaves, 2025

Acrylic on gallery-wrapped canvas

My abstract paintings go through many different stages as they accumulate experiences and find their voice. Through my process of adding and subtracting, a feeling of time and place emerges in the painting. I use color to find form, and my palette is influenced by the seasons and the landscape. At a distance, the paintings invite the viewer to enter them. And if the painting does its job, you will want to move in to examine each section more closely - then step away again, having gained a better feel and understanding of what the painting is trying to say.



David Eby

Attleboro, MA

Arithmancy #6, 2024

Graphite and charcoal on hand made watercolor paper

The artwork of arithmancy operates on the belief that numbers carry mystical properties and archetypal meanings that can be decoded using specific systems and formulas. This is fusion of common symbolism of contemporary society and expressive drawing. Common symbols like Arabic numbers or Greek scientific characters are very abstract, no representation of any symbol is found in nature, however these symbols are instantly recognizable by everyone. These symbols are often given an additional layer of meaning within each culture; however, the absolute value of the symbol is only an abstract shape translated by the viewer. These artworks take the form of abstract symbolism and are transformed into a new expressionism through the artists' translation depicted in drawing. Each symbol is transformed into an abstract and expressive iconography through the artworks.



Zachary Faugno-Teig

Somerville, MA

Hell of Love, 2025

Acrylic paint, mixed media on panel

My identity as an artist is deeply rooted in my working-class upbringing, where creativity became both a necessity and a form of escape. I approach painting with emotion and energy at the forefront, seeking to evoke both harmony and tension within each piece. The act of making allows me to lose myself, becoming fully absorbed in color, form, and material.

I'm continually exploring new ways to push the boundaries of my medium, drawn to the emotional charge found in surfaces, transitions, and the physicality of paint itself. To view my work is an invitation to immerse, reflect, and engage, not just with the canvas but within oneself.



Jason Brian Fox

Browns Mills, NJ

***Faultlines of Becoming*, 2025**

Pastel

Faultlines of Becoming is a convergence of my abstract expressionist impulses, my modernist sensibility, and the philosophical core of my artistic movement, Motionism. In this work, I explore the freedom inherent in allowing form, color, and movement to reveal themselves without constraint. The pastel surface becomes an active terrain -charged with eruptive reds, fractured shadows, and luminous passages of color that seem to push against invisible borders.

The piece is partly informed by the spirit of Cloisonism, its emphasis on bold contour, rhythmic separation of tone, and the creation of emotional resonance through enclosed fields of color. Here, however, the cloisonné-like divisions are destabilized. They break, shift, and pulse, suggesting that boundaries are never fixed but perpetually in motion. This breaking of the “lines that contain” mirrors the internal landscapes we all carry, the places where identity cracks open and where transformation begins.

In the context of VISUAL VOICE: Freedom to Create, this work stands as a visual declaration of autonomy. It speaks to the freedom to let intuition override structure, to let color act as a language, and to embrace the unpredictable. The composition is not meant to depict a literal subject, but rather the emotional topography beneath experience, the raw, unguarded energy that exists before thought shapes it.

Through Motionism’s emphasis on fluidity and the emotive charge of abstract expression, *Faultlines of Becoming* asserts that true creative freedom is found in the courage to let the work lead, to trust the gesture, and to honor the evolving self that emerges through the act of making.



Donna Garcia

Alpharetta, GA

Muscogee (*Indian Land For Sale series*), 2018

Black and white archival digital print

The objective of *Indian Land For Sale* is to try to restore what has been lost.

In 1830, the United States government, led by President Andrew Jackson, forcibly relocated native populations east of the Mississippi so that white farmers could take over the land. The event led to hundreds of thousands of deaths, as well as the extinguishment of the native narratives from American history. In 1830 the Indian Removal Act was enacted. President Jackson declared that Indian removal would "...Incalculably strengthen the southwestern frontier. Clearing Alabama, Georgia and Mississippi of their Indian populations would enable those states to advance rapidly in population, wealth, and power." Systematic hunts forced indigenous people from their ancestral land.

Following the signing of the Indian Removal Act of 1830 the American government began forcibly relocating East Coast tribes across the Mississippi. The removal included many members of the Cherokee, Muscogee (Creek), Seminole, Chickasaw, and Choctaw nations from their homelands to "Indian Territory" in eastern sections of the present-day Oklahoma. It was a 1,000-mile walk and took 116 days from Georgia, walking all day and only being allowed to stop at night to bury their dead. Between 1830-1838, 100,00 indigenous people were "removed" from their ancestral lands. Although, no one is sure about the exact number, approximately 21,700 Muscogee and approximately 16,500 Cherokee were removed by 1831.

Not all indigenous people left in 1830, specifically the Cherokee. Many stayed, thinking that they would be allowed to live peacefully or be able to fight back (actually winning several legal battles against the removal order). However, the Georgia State

government and Andrew Jackson, had plans for their land. Flyers began to circulate hailing "Indian Land For Sale". White farmers flocked in droves to auctions of indigenous, ancestral land that was still, up to 1838, being occupied.



Sandro Gebert

Santa Fe, NM

***A Pocket Full of Questions*, 2025**

Mixed media on wood panel

Born in Switzerland and raised in the United States, I blend painting, printmaking, and the raw immediacy of street art into a single, cohesive style. I graduated from Loyola Marymount University with a degree in filmmaking, and I also studied painting and printmaking - an experience that shaped my multidisciplinary practice. Immersed in the arts since childhood, I grew up visiting museums and artists' studios, which sparked my lifelong fascination with art and how things are made. My work combines bold, graphic shapes with layered textures, playful surrealism, and symbols with hidden meaning. Exaggerated, whimsical forms often become archetypes - characters that feel both familiar and strange - inviting viewers to build their own narratives. The worn textures and layered surfaces in my work recall weathered city walls, while pops of bright color enliven my predominantly black-and-white palette.

Working in acrylic on wood panel, I draw on tools and techniques from multiple disciplines to create surfaces that feel both deliberate and unpredictable. My influences span pop art, neo-expressionism, and street art, as well as music, literature, and the environments I move through. My paintings invite a dialogue between artist and viewer, connecting the past and present, the graphic and the decayed, the accessible and the mysterious. My current body of work - including the exhibition *Curiosity Is A Compass* - draws on archetypes from literature and mythology to explore

the space between narrative and abstraction. These works invite viewers into a world that is both playful and reflective, where curiosity becomes a way of navigating meaning. My intent is not to provide answers, but to hold open a space for wonder and discovery.



Gail Gelburd

Otis, MA

***Asherah*, 2025**

Photography on molded fabric with encaustic and oil stick

We are the trees and the waterfalls and our lives echo their strengths and their sorrows. My work personifies nature so that we might realize our inter-dependance. My voice calls out to speak for the trees and our environment; to be the voice that cannot speak. Trees show us that we are all connected. Trees always respect one another and share the light and water. It is like the mother and her child. Always and forever connected. This is Asherah the mother goddess of the Canaans. She is also associated with fertility, the sea and the trees. To bring humanity and nature together I print the photographs of the trees on fabric. I then mold the image onto an armature that I create. I further add wax, encaustic paint, and highlight the forms with oil stick. My process is very multi layered as is my concept. My work defies categorization for it is photography, sculpture, painting which all come together to create a relief sculpture for the wall.



Joy George

Harwich, MA

Unbound, 2025

Charcoal and pastel on Hahnemühle paper

This drawing grew out of a process of working without a fixed plan, allowing the figure to emerge through intuition rather than control. By loosening structure and embracing fragmentation, I gave myself permission to move beyond traditional expectations of the body and let the image speak in its own language. Charcoal and pastel shift between line and atmosphere, holding the figure in a state of becoming rather than resolution. The work reflects a visual voice shaped by freedom — the freedom to take risks, to trust instinct, and to express what cannot be articulated in words.



Joy George

Harwich, MA

***Lady in Red*, 2024**

Acrylic on unprimed canvas

Lady in Red was created as an act of gesture rather than description. Working on raw, unstretched canvas removes the protective barrier between surface and pigment, requiring direct engagement and acceptance of unpredictability. The canvas stains, resists, and responds – becoming an active participant in giving this piece its voice. The color red serves as both a declaration of strength and a sign of vulnerability. This painting is less about representing a woman than about allowing one to arrive. In leaving marks visible and edges unresolved, I aim to honor risk, instinct, and the expressive freedom of the incomplete.



James Gianforti

Tabor City, NC

***Chaos Dragon*, 2025**

Musou black, acrylic, and coffee wash on paper

This work is part of an ongoing abstract series developed as a means of processing and managing PTSD stemming from military service. Through gestural abstraction, I use physical mark-making as a way to externalize internal states that are often difficult to articulate verbally. The bold black forms reflect containment, pressure, and endurance, while the red interruptions function as moments of rupture - signals of memory, stress, and survival breaking through controlled structure.

The concept of Freedom to Create is central to this piece. For me, creative freedom is not decorative or expressive in a conventional sense; it is therapeutic, necessary, and grounding. The act of painting becomes a space where instinct overrides rigidity, allowing chaos to exist without judgment and gradually resolve into form. This freedom stands in contrast to the strict systems and discipline of military life, offering a counterbalance where imperfection and uncertainty are not only allowed but valued.

The work is also informed by the Japanese aesthetic philosophy of wabi-sabi, which embraces impermanence, imperfection, and the beauty of what is weathered or incomplete. In this context, the distressed surfaces and asymmetrical gestures reflect a belief that healing is nonlinear and that authenticity often emerges through damage rather than despite it.

This piece represents my visual voice as one shaped by resilience - using abstraction as both a coping mechanism and a declaration of autonomy. The freedom to create, here, is the freedom to confront trauma on my own terms and to find meaning and beauty within disorder.



Kara Greenwell

San Diego, CA

Saucy Little Minx, 2022

Acrylic, charcoal and graphite on wood panel

I tell the tales women are taught to hide. Frustrations and insecurities.... resentments and vulnerabilities... obsessions and inequities... my gestural, mixed media paintings juxtapose vivid personal narrative with provocative feminist themes. As a child, I learned girls should be quiet, small, and be obedient. My art practice challenges conventional notions of femininity with bold hues, aggressive gestures and confrontational messaging. A flurry of emotion and intention, my work gives voice to the impossible mix of optimism and despair defining femininity today.

Can you hear the salsa? Do you feel the flames? *Saucy Little Minx* brings the heat with acrylic, charcoal and graphite on a wood panel. Vibrant hues dance with sultry markings, representing the strength and sexiness of unbridled femininity.



Sharon Hayes

Harwich, MA

***Living in the Upside-Down World*, 2025**

Mixed media on wood panel

When black is white and lies are truth and war is peace, the world feels off-kilter - like we are living in an upside-down world. This painting is inspired by that feeling of being unsettled, uncertain and ever-changing.



Lynn Haygood Lee

Sedona, AZ

***Summer Revelation*, 2023**

Acrylic media and monoprint on canvas

This intuitive and expressive work in loose mark-making is layered in color and shape and invites seeing and experiencing without identifying or naming a subject. On each viewing, something might bring surprise or understanding. I enjoy nonobjective works that make me question what I think I know and my process or "voice" has been an attempt to capture the elusive Unknown or Spirit that animates everything and can be felt but is seen only when expressed in creating.



Nancy Jenner

Jamaica Plain, MA

***Driving Rt. 6 in the Rain*, 2025**

Oil on panel

I am interested in the world as we see and experience it from the extraordinary to the quotidian. I relish the time I spend on Cape Cod and, while the travel to get there can be tedious, it also provides time for reflection, anticipation and sometimes beauty. While not an extraordinary vista, *Driving on Rt. 6 in the Rain* is very much part of the song of the Cape... sung with my voice.



Theresa Kehrer

Lewes, DE

***Christmas at Longwood*, 2025**

White line woodcut print

Printmaking challenges my brain in ways drawing and painting never could. My work is a combination of watercolor skills and Mokuhanga techniques, different from traditional Provincetown Printmaking. I was always afraid of color, preferring charcoal and graphite media. Through printmaking I have found my voice and freedom with color. While labor intensive, I find complex subjects challenging and gratifying.



Marc Kemeny

Fairfield, CT

Abstract 22, 2025

Watercolor on paper

I'm an abstract painter interested in geometry and color, more specifically the geometry of lines, curves, shapes, and forms, of thickness and narrowing, of convergence and divergence, and of fading and emerging. As to color, I'm fascinated by harmony and dissonance, melding and distinctness, and boldness and serenity. Finally, I'm interested in how color and geometry interact and influence each other.



John Koch

Truro, MA

***Hillside 1*, 2025**

Multi-media, acrylic paint and torn newsprint

For nearly two decades I have been absorbed with the hilly tangle of woods behind my Cape Cod studio. I painted many literal versions in the early years, but later the steep hill, tall trees, and fragments of sky came to influence my art less explicitly, more personally and abstractly. You might well consider this process the discovery and refinement of my visual voice. Today, to the extent possible, the art and the artist are finding a more perfect union.



Sarah Lamphere

Wilmington, NC

Hide #4409, 2025

Weaving on goat hide, sinew, and wool yarn

These acts of meditation on discipline and celebration of our limitations are demonstrated in works in which I mend the sharp geometry of a quilting-square in an effort to give back what had previously been cut away from the cowhide. I address themes of mortality by using livestock and its byproducts while simultaneously revering the continuation of growth and transformation, even after the slaughter, leaving behind both an objective and sacramental skin. Rituals throughout history are tied to birth and death, along with the notion of sacrifice. Sacrifice is always a gratuitous act, squandering wealth or useful resources for other ends, bringing about an intimacy to life that is out of place in the everyday world of work - linking us to animals and transforming something purely destructive into something creative. Sacrifice also elicits a sacred time together with an intense quiet when external and inner worlds synchronize at the intersection where life and death overlap.

By using hides as relics of these ritualistic actions and my own body as an instrument, I am able to arrest these transient moments of restoration; a necessary permanence that facilitates remembrance in which I reflect on the aftershock following the initial impact - echoing trauma and violence acted upon the bodies of both human and non-human participants. When examining the craft process against personal and historical violence alongside the forced silence I feel as a woman confined to these traditional acts of endurance, I sense a tear in the integrity in life making itself known. This active engagement demonstrates existing on unstable foundations when dissecting patterns while plucking at warps of spun wool, scaffolding weaving atop former hidden layers, and drawing the skin taut when bridging the wound gap akin to scar tissue that distorts the hide in an act of healing. Thus, creating an interruption in narratives that heightens sensations.



Lorrie Lapointe

Wellfleet, MA

***Magic Hour*, 2025**

Oil on canvas

Magic Hour is an abstract landscape painting inspired by the fleeting moments at dusk when day slips into night, and a vivid flash of light briefly ignites the horizon. I interpret this fleeting impression through gestural, dynamic brushstrokes and layered textures. The work remains spontaneous and expressive, evoking a sense of mood and place.



Jane Lincoln

East Falmouth, MA

Resilient Rose, 2024

Acrylic on paper/board

Despite being the smallest amount of color used in this composition, the Rose remains true to its definition: "able to withstand difficult conditions". Rose remains strong, pure, and undaunted by its neighboring colors. I let my art, and color specifically, be my voice during these challenging political and social times.



Denise Lindquist

E. Providence, RI

Sink or Swim, 2015

Mixed media

The moment before the crossing, when the weight of water is felt not in depth but in decision.



Judy Lew Loose

Folsom, CA

***Almond Valley Snow*, 2023**

Watercolor on aquabond

My work is inspired by the quiet majesty of nature and the fleeting moments of transformation that often go unnoticed. In the almond tree fields, I am captivated by the subtle drama of the seasons: for most of the year, the trees stand bare and gray, their brittle branches hushed, seemingly lifeless. Yet beneath this stillness, life gathers itself in secret, drawing strength from deep roots and whispering to the soil.

Then, for one brief month, the valley blooms. The almond trees speak not with noise, but with light - white and blush blossoms drifting like a silent snowfall, a promise that what seems forgotten will rise again. These ephemeral moments of grace inspire my approach to painting.

I explore this interplay of light, color, and form through a pointillism watercolor technique, layering tiny dots of pure color to capture the delicate shimmer of petals and the soft luminosity of the valley. Each dot is a small act of observation, a meditation on quiet renewal.

Through my work, I aim to evoke the gentle, often overlooked beauty of the natural world - a soft, explosive symphony of light and color that blooms when we least expect it. My art is a reflection of patience, attentiveness, and the quiet power of transformation.



Madeleine Lord

Dudley, MA

***Old Friends*, 2022**

Welded scrap steel

Madeleine Lord gives voice and presence to sculptures composed of scraps. She works with discarded, scarred, twisted metal to build sentient sculptures that affirm no one is disposable, and launch personal narratives.

Old Friends is an assemblage of welded steel - stainless, painted, scraps. Homage to John Chamberlain.



Nelson Marlowe

New Bedford, MA

***Interlude*, 2025**

Mixed media on paper

This artwork presents situation where a brief utterance between two entities marks a difference from what comes before and after it. A process where a mixture of two figural components splits into distinct phases which simultaneously pulls apart the image and reintegrates it.



Christine Marohn

Duxbury, MA

Unripened, 2024

Oil over paper on canvas

I enjoy using my classical training to produce still life paintings that push color in places that many people do not initially see. I often experiment using vintage articles and advertisements as part of my underpainting in an effort to bring more autobiography to my work - to draw the viewer in, to look closer and see that maybe I'm communicating something different than what the image conveys.

In *Unripened*, I juxtapose a still life of six peaches with an underpainting that employs articles about and images of young women from 1950s and 1960s magazines.



Basha Maryanska

Flagler Beach, FL

***The Sunrise Lagoon*, 2025**

Mixed media, graphic digital

Everything I do is a result of my thoughts, dreams, impressions and emotions. My visions are transformed into images I create. I make them using various techniques and materials. I paint with acrylics, oils, inks, pencils, pastels and charcoals.

I also create assemblages using various materials like fragments of my sketches made in all possible techniques. I use canvas, paper, fabrics, wood and metal to assemble my compositions on different kinds of backgrounds, like paper, wood, boards, canvas and metal. In addition, I create my graphics digitally. The installations I create as well as spatial compositions. They can be made of found objects, strings, wool, fabrics, metal, etc. All of these are my passions.

The Sunrise Lagoon is an impression of my morning walk.



Roberta Masciarelli

Addison, TX

Disobedience, 2024

Mixed media

This piece navigates the layered nature of disobedience: a refusal to conform, a stance against oppression, and a quiet act of courage. Sometimes that means a subtle tweak in angle, a minor disruption - not chaos, but a thoughtful gesture toward fairness and meaningful change.



Diane Messinger

Truro, MA

No, 2025

Acrylic on paper

My work is about human emotion, interaction and reaction.



Irina Moroz

Needham, MA

***Existential Pain*, 2022**

Wool, silk, viscose

I was born and raised in Moscow, Russia. Creating the artwork *Existential Pain* was a response to the war between Russia and Ukraine in 2022. The pain has resided in my soul since then.



Richard Neal

Centerville, MA

Bad Blood, 2025

Oil and mixed media on panel

This is a diptych created from oil paint and mixed materials -primarily wood, metal, and utilitarian objects - which depicts a house divided down the middle. There are numerous rectangles representing windows that are either receding towards the back or coming forward. The two panels are intentionally hung in a disjointed orientation, in order to convey a sense of unease and disorder.



Nancy edella Oakley

Eskasoni 3, Canada

REMNANTS, 2025

Smoke fired pottery, braided sweetgrass, and sinew

REMNANTS is a piece on self-discovery. It reflects on all the pieces of myself that make me, ME. I am a mother, an artist, a daughter, a grandmother, a friend. I am provider, who raised 6 kids alone while running my own business. I am a strong Wampanoag and Mi'kmaq woman. This piece reflects on the understanding of Two-eyed seeing. Living in the modern world with Western ways while staying true to my heritage and filtering the world through an indigenous point of view. The many tiles represent the many aspects of my life, woven together with my traditional knowledge and understanding. Braids of hand harvested sweetgrass, used for spiritual and ceremonial aspects, weave the many pieces of my life together.



Patte Ormsby

Fredericksburg, VA

***The Martyrdom of Migratory Birds*, 2025**

from *What the Fish Said* series

Mobile assemblage

This sculpture is part of a continuing series I call “What the Fish Said”. They are totems in the form of fishes that swim in the air. Without intent they are triggered by things I find, to become a visual commentary about curious thoughts that swirl in my mind. This one began with a big rusty boat nail, sea glass bottleneck fish lips, and the forbidden bones of migratory birds.

The nail, from a fishing boat abandoned in Wellfleet Harbor, is the heart of this fish, implanted with painted wishbones and pierced by hammered brass arrows. To possess the bones of shorebirds is prohibited by the Migratory Bird Treaty Act (MBTA) and inspires the wonder of why they need protection. Thus begins the story of what this fish has to say as I borrow bones from the beach, cast them in resin and add the copies to the sculpture.

To make this is joyful - art is an antidote. Hammering thick brass wire and turning it shiny colors is a metalsmithing pleasure that forms the exoskeleton attached to old lampshade and machine parts that support the soul of this reliquary fish.

As I build the fish, the conversation grows with each treasure added for interest and meaning until it becomes a full-on visual poem about powerful things like the coexistence of species, from kinship to food chain in conflict or harmony, from worry to joy over just how this world abides. Heady things for a sparkly fish that swims in the air.

Special things that live in this sculpture: Vintage prisms and swarovski crystals to collect light, split it into tiny swirling rainbows and fill a room with happy energy. Semi-precious stones and gifts from the sea: turquoise, coral, amber, wampum, lemon quartz, aquamarine, pearls and jade. Handmade and others: Carved ebony birds from Tanzania, painted cut figures on recycled aluminum, cast resin bird bones, vertebrae of a turtle, African trade beads, chicken bones,

copper roof nails, and very old uranium glass shards from a bottle dump in Sandwich.



Laurel Oswald Clark

Randolph, NJ

462 BROKEN, 2024

Charcoal and walnut ink on cradled panel

I am an east coaster. Walking along the marshes and backwaters I am drawn to the patterns reeds and grasses create when flattened by high tide. For more than 50 years I have been collecting images and have never tired of capturing the movement and patterns. Every day the tide comes in and then goes out creating endless patterns and rhythms to the same grasses day after day. Nature is far more resilient than humans...

The medium is charcoal and walnut ink on cradled panel. Charcoal was my first love and again I have yet to tire exploring the medium along with the subject.



Susan Overstreet

Brewster, MA

Soul Migration, 2025

Oil on canvas

This painting was done spontaneously while thinking of the current state of the world. Figures emerged and they felt lost in a mist, not sure of where they are going. I feel there is a contrast of sadness and hope, perhaps by just moving forward.



Elizabeth Perry

Brewster, MA

The Language of Mystics, 2025

Collagraph print

The Language of Mystics is a collagraph print with watercolor, using the four elements of nature: wind, water, fire and earth, mystical religious symbols and mask-like design elements creating textured layers and movement on a white spacial field, suggesting wordless music or ancient language.



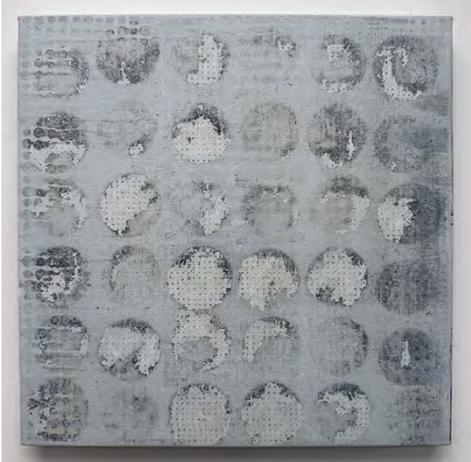
Sara Porter

Yarmouth Port, MA

The Castle, 2024

Rigid insulation, glue, hydrocal, paint, found objects

The sculpture represents a Castle, a strong hold which symbolically describes my inner strength, resilience, the place where I can rest, feel joy, disappointment, sadness, disapproval and feel renewed almost each day. The found materials that I've accumulated, I have finally found useful. Things like the once buried black soaker house I was digging up to try to find its end, the nails, screws, thumbtacks, staples, rubber bands used to incapacitate a lobster's sharp toothed claw for us to buy safely (you too can find these dumpster diving at Coastal Studies in Provincetown) and golf tees sprayed painted silver. I love the process, learning new methods, the frustration of decisions failing, the joy that pretty much anything can be changed and if not, well, I can learn to accept that. This is what making art does for me.



Jeni Prescott

Philadelphia, PA

Above and Below, 2025

Acrylic on canvas

When I first began painting, I always started with a grid. This grid provided me with a sense of stability which in turn provided a place for me to explore relinquishing the illusion of control. I wanted to demonstrate the sense of beauty that chance can provide, but within the safe structure of the grid.

I have found enough stability within structured grids to more deeply explore the idea that control is illusory. I often use a die to guide my actions, or I wipe away carefully placed marks to see what I can make of the result. I still find ways to control; I aim exactly where I want to make my marks, I count marks and brushstrokes. I like to use non-traditional tools like skewers, ruling pens, fountain pens, rulers, spray bottles, droppers, chunks of wood etc. These tools used as mark makers provide inconsistencies that help me illustrate the beauty of chance within control.

My process has brought up new questions: What is the empty space that holds the grid on the canvas? How can I demonstrate that the grid and the space seem to be one inextricable thing on many different planes? How can I show my discovery of the space between and among the grid, and that the whole depends on both parts for stability?

These questions have changed the appearance but not necessarily the foundations of my work. Repetition, graphs, and counting are all still fundamental but sometimes hidden in the overall result. I still implement repetitive patterns in mark making and count them as I go, but these processes might be subtle and are certainly less exact.

I'm now tearing into layers of order and disruption and demonstrating that they depend on one another for balance. I've loosened my grip on structure, and this freedom is leading me to a new definition of stability, precision, and beauty.



Heather Ramp

Falmouth, MA

Pitcher Sculpture, 2024

Clay

Heather Ramp is a ceramic artist living and working on Cape Cod in Massachusetts. She began her journey into the world of clay in January of 2020, two months prior to the COVID global shutdown. Like so many others, she found solace in not only gardening and pottery, but the forests and beaches so abundant around her. She creates forms that are unique, but feel familiar, echoing the shapes of flower pods, seed pods, sea shells, egg casings, wasp nests, bird nests, etc. She is fascinated by the sturdy carapaces left behind in the winter that once held space for fragile bits that summer. What remains are stunning architectural structures that are both sturdy and fragile, fascinating and complicated. Her pieces make connections between the living and the dead, negative and positive space, light and dark, inside and outside.

The ancient idea of a vessel for pouring is echoed in this familiar yet contemporary take on a traditional pitcher. Slip covered dark clay adds contrast and texture, as well as a bit of the old-world look.



Maxene Raymond

East Sandwich, MA

Tools of the Trade II, 2016

Pastel on sanded paper

These tools, fueled by the artist, nurture the freedom to create and express using each individual's process.



Bernard Re Jr.

North Canaan, CT

***Gaza Genocide*, 2025**

Pastel and acrylic

My paintings are stories, a release of emotions, worries and expectations associated with our lives and our participation in this world.

They are about who we are and the world we face as individuals and as communities of people in this country and on this planet.

The "story" "line", those lyrical markings on a surface I have seen as various things; waves of energy, of DNA strands, of vibrations, as Quantum Theory Strings of "Possibilities" that create surface, dimension and depth. Lines that define, enclose and capture ideas, portraits, scenes and shapes that bring meaning, in Lyrical Abstraction, an expression of a process formed by my purposeful and random actions. Or simply as an exploration of "Possibilities". My work begins for the most part as stream-of-conscious "story" "lines".

"Story" "Lines". Layered body, muscle, bones and veins. Defining visual expression with meaning and life.

Ideas, portraits and scenes became shapes... edges of the shapes became lines.

It also has been a journey through various mediums... found and sought out... man made and natural... in enamel paint, oil paint, ceramic glazes, yarns, markers, pastels, colored pencils and words... natural pigments and gathered materials.

But it is within the "Possibilities" where it all starts. Where art is waiting to be discovered. Whether it be a drawing, scratching on a tile, working on painting or laying a garden path.



Hugo Rizzoli

Barnstable, MA

***Jelly Houses of Cape Cod*, 2024**

Mixed media

If voice is wholly individual then its place in art suggests an artist's unique approach, creating a visual presence with all of the tones and nuance voice conveys. In my own practice I explore color tones and materiality in which collected and aggregated materials transformed by the effects of time might contribute a story, a voice or a song, to the work. Then, we hope, a connection between art and viewer is born in which that dialogue produces an enduring experience of the art.



Stephanie Roberts-Camello

Pembroke, MA

***In the Blink of an Eye*, 2024**

Encaustic relief, letters, cardboard, rusted paper, eco printing

Assembling a history plays an important role in my encaustic painting. I find inspiration in collecting organic objects, making eco-prints, rusted papers and collage with old family letters that were written out west during the Great Depression and the dust bowl days. This multi panel encaustic relief painting incorporates old family letters by 3 different relatives from Oklahoma, Texas and New Mexico. They were all sent to a Great Aunt in California who saved them and bound them in twine according to who sent them. My paternal family were farmers and cattlemen and referenced challenging conditions with weather and the economy during the Great Depression. Although I have never met some of these relatives, I have gained insight into their characters by reading many of their letters. Their voice is important to the development of each piece. My process of working shows evidence of time passing with rusted dated ephemera. I see the scars and stress marks in the wax as metaphors for the difficulty and endurance needed to survive the times. Reading the letters brings to mind how quickly time changes and disappears.



Toussaint Rosefort

New York, NY

Untitled (Decay), 2025

Acrylic on mounted paper

I float between observation, appreciation, and criticism
Of conditions and environments
Of decay
Physical and social
Of the histories and positioning of peoples
Tying the past to the present
Because one does not exist without the other

I am direct
There is no fluff
I do not lie
I lie
I learn
I attempt to hide
I cannot
The contradictions in oneself are crucial

I recount memories
Of my own and others'
The myth of the "shared experience"
We all hurt in a different way
Witness to all of this violence and oppression
I internalize and speak
While remaining grateful
For my own position
Finding beauty
In destruction

And in the glimpse
Of a moment
A quick exhale
Before facing pain
Again

This is my therapy
My way of understanding
Working through the internal struggles
Of the multiple consciousnesses within myself
Going back and forth
From dark to light
And back again

The only thing I am beholden to is love



Roxy Rubell

Swanzey, NH

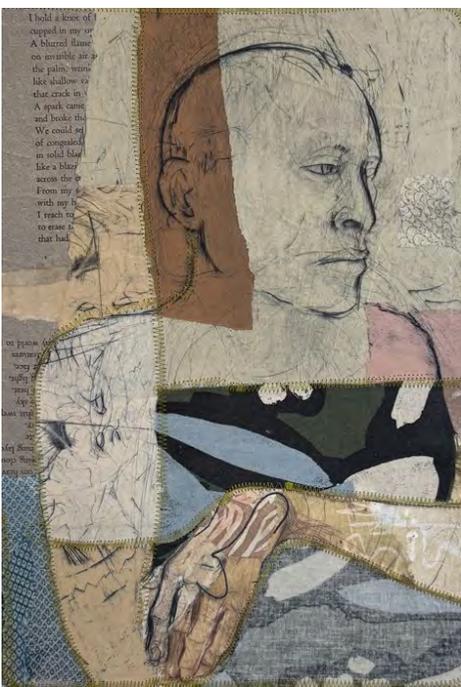
***Holding Your Own*, 2023**

Acrylic on canvas

Holding Your Own celebrates personal agency and the strength it takes to stay grounded within one's own emotional space. The painting radiates outward from a central burst of color, using instinctive, energetic gestures to express a force that refuses containment. The marks I use were created quickly and physically, capturing emotional immediacy without overthinking.

This painting relates to the Visual Voice: Freedom to Create theme by expressing self-possession through layered color, directional movement, and an intuitive process guided by impulse and emotion. The shifting warm and cool tones echo the contradictions within holding your own—moments of confidence, vulnerability, and quiet resistance.

The work's immediacy becomes its voice. Its layered movements form a visual declaration of inner steadiness and confidence, offering an honest expression of what it feels like to claim your space, your instincts, and share the beauty of your presence.



Terry schupbach-gordon

Tobaccoville, NC

***I Hold a Knot*, 2025**

Intaglio cloth and letterpress

My own "visual voice" comes from the effort to live gracefully within a body defined by disability which requires that I redefine traditional notions of beauty, strength, and fragility. Disability impacts all aspects of my life, and while it is not what my work is "about", it is the lens through which I see the world. It is my "view from here". I hope to reframe the visual language around disability and to address not the physicality that we do not have, but the beauty of who we are when we embrace the bodies that we live in. Having worked as a printmaker and book artist for more than 40 years, I am happy to say that my studio practice is what I do most of my days. My understanding of disability, parenting, friendship, aging, grief and identity accompanied by a love of language and poetry are what inform the work. Recently I have been re-reworking old etchings, woodcuts, artist books and letterpress pieces. Many of the pieces use poetry almost to "anchor" or hold the figures that are represented in the work. They are stitched together, pieced and mended, like the bodies we live in. I have often said that we all carry a sort of "suitcase of scraps", a collection of where we have been and what we have experienced. My visual voice is a constant re-shuffling of that "suitcase of scraps".



Lew Schwartz

South Wellfleet, MA

Yellow Umbrella, 2025

Photograph

The subjects and objects in my photos exhaustively engage in creative processes to meet expressive needs both in front of and behind the camera.



Laura Shabott

Provincetown, MA

Tool Belt, 2022

Paints, inks, thread, canvas, fasteners on canvas

I believe that each of us has a unique visual voice and that an artist's holy grail is to find it. My own voice has many layers: living in Provincetown, with its hubris as an arts colony; working in a legacy gallery for over a decade; and time traveling back to the midcentury as a lecturer and teacher.

As a maker, anything goes. It is the one place in the world where I have complete dominion to create what I wish. This takes granting myself permission to make the art that feels right for me to make, regardless of the outcome. Tool Belt is part of a large body of work started in 2020 where I began to paint, soak, draw and print onto raw canvas, then adding collage elements with sewing, stapling and gluing. Using raw canvas allowed for, almost begged for, asymmetrical compositions and the freedom to experiment with materials less formal than stretched, primed canvases.

A tool belt for a woman includes a bra and her hands. With its hooks and eye closure on the sides, this artwork represents both a bra's utility (to contain) and pleasure (to unclasp). My palms, printed in sumptuous Sumi ink onto the canvas, are a nod to ancient cave paintings where hand prints record a person's existence and insistence on making a mark.

I think creativity, making something from nothing but the spark of an idea, is our birthright, and necessary.



Sherry Sherwood

Annapolis, MD

Happy B-Earth-Day, 2025

Weaving made from ocean debris

A woven, rainbow collage of ocean debris found from years of walking the beach looking for and rescuing stranded marine animals. The rainbow represents my promise to inform the public, through art and other means, about the dangers of plastic, driftnets and other ocean pollution.



Elsbeth Slayter

Provincetown, MA

Stand Together, 2025

Acrylic monotype with ink

My work focuses on using visual means to explicate one's ongoing familiarity with internal and external consciousness in different physical environments. I aim to create a dialogue with how memory is managed using place-specific motifs in my work.

Embracing place and process-based abstraction in the creation of my monotypes, I use layers of pigment and form to evoke how we experience the weathered memories of place, most recently, the Province lands of the Outer Cape. I focus on rural places that may at times feel forgotten given the crushing drive towards global urbanization. My plein air printmaking approach is a process of excavation - where emotion, experience, and time meet in layered form. I use dune grass and dune grass roots in the creation of monotypes that chart overlapping layers of consciousness: what we remember, what fades, and what returns altered in our landscapes.

The works are made in such a way that they gradually build into textured, emotionally resonant fields. Each monotype offers a tactile intimacy, reflecting on how specific landscapes - such as Cape Cod's dunescapes - hold layers of memory as well as change. The gestures that surface, recede, and blur into one another hold space for the ambiguous and unseen aspects of places in transition, insisting that even as the world urbanizes, the stories held in these landscapes endure.



Elspeth Slayter

Provincetown, MA

***Red Dune Roots Dance*, 2025**

Acrylic monotype

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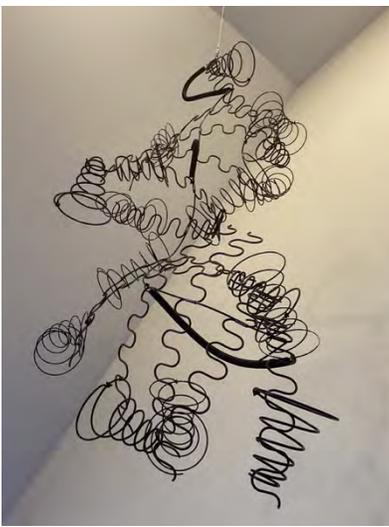
Catherine Smith

Worcester, MA

Banned Words 2025, 2025

Stoneware

This bowl is one of a series made in response to the list of banned words sent to government agencies from the current regime. This bowl uses the following banned words: subsidized housing - antiracist - accessible - clean water - pregnant people - assigned female at birth - immigrants - carbon emissions mitigation - ej - wind power - soil pollution - migrant - hate - women - mental health - dei - pfas. I have found that many people have not heard of the banned words and they are shocked when they learn what common words have been banned. By banning these words, agencies are stopped from making certain grants and studying the needs of a vast variety of people and topics.



Margot Stage

Eastham, MA

Persephone, 2025

Found discarded metal, wire

Persephone is part of my ongoing series of experimental sculptures made with discarded and found metal - and made without welding! This suspended sculpture of black squiggles, arcs and spirals is created entirely with springs. It began when I acquired the guts of a friend's old futon mattress; was added to with springs from my mother's armchair; and then completed with screen door springs that had rusted into nearly solid forms. Named for the Greek goddess of Spring, *Persephone* moves slowly (between earth and the underworld) and casts wonderful shadows.



Gerry Stahl

Chatham, MA

Mrs. Desiree Mayo Finally Opens Her Mouth, 2018

Pear wood sculpture

The wood for this carving is from a pear tree in front of the Mayo House, which accommodated the Mayo family and businesses since 1820, and is now preserved as the local land-trust headquarters in the heart of Chatham Village. Mr. Josiah Mayo of Chatham was a blacksmith, and served Chatham for decades as Postmaster, Town Clerk, Treasurer and Selectman. Now a noted historic figure, he was a prominent citizen in his day.

No words have survived from his wife, other than her origin as Desiree Harding of Brewster.

In this sculpture, a free interpretation of Mrs. Mayo in wood opens her mouth wide to create visual spaces, announcing her to the community after a century of anonymity. A variety of sculptural openings and cavernous volumes portray feminine forms and allow the organic substance of the fruit tree to shine forth with its rich color and graining. Intricate spatial connections created in the sculpture mimic structures of bone, muscle and flesh, while exposing interiors that are rarely heard from.

The wood carving explores mechanisms to drill into and open visual spaces, providing access to interiors. Abstracting from the female body, it creatively rearranges masses, curves, apertures and symbols to freely mold three-dimensional visual manifolds that convey human meaning and voice a long silent personality.



Natalie Timoshin

Orleans, MA

Portland 2025, 2025

Oil on canvas

After spending 5 months in Maine, my visual voice has become attuned to the golden light one sees as the sun rises as well as at twilight. *Portland 2025* is the result of looking out the window early in the morning in November by Casco Bay.



Alan Trugman

Yarmouth Port, MA

Passage, 2025

Relief print with monotype additions

I am interested in investigating the interplay between the structured marks of carved relief plates and the expressive spontaneity of monotype printmaking. Using repeatable marks made by the relief plates, I explore variations using masks and stencils to control the placement of ink allowing for unique areas of interest and diversity in the prints. Each print then is singular and reveals unforeseen visual relationships as layers of ink interact, and a dialogue of color and marks unfold. The repeated process of printing and responding allows for a balance between intention and unpredictability, resulting in compositions that are both deliberate and unexpected.



James Varnum

Newton, MA

Unrevealed, 2024

Watercolor on Yupo

This triptych is done with watercolor pigments on Yupo, a substrate of polypropylene. I chose the title, *Unrevealed*, because there are many interpretations of non-representational art. For me there is a parallel to social interactions in which communication takes place both verbally and non-verbally.



Marie Walsh

Falmouth, MA

City Lights, 2017

Monoprint

This is an example of my early monoprint journey. An evening walk after dinner in the city with someone special. Lights, people, cars, buildings, the bridge, the night air...impressions.



Kenneth R Windsor

Indianola, WA

***After Strange Gods*, 2025**

Digital painting; giclée print on archival paper (1/10)

T.S. Eliot is recognized as one of the 20th century's greatest poets. What is less widely acknowledged is evidence of his antisemitic leanings. Poems such as *Geronimo* and *Burbank With A Baedeker: Bleistein With A Cigar*, and his lecture "After Strange Gods", cited in this piece, reflect a malignant view of Jews. That these were part of the body of work for which he received the Nobel Prize in 1948 speaks to the depth to which antisemitism is embedded in the western world. My goal here is to use my visual voice to illuminate this ignored contradiction, juxtaposing both his renowned and his more reprehensible words together with symbols (yellow Star of David) that remind us of the atrocities that such attitudes have caused.



Mike Wright

Provincetown, MA

***Still Life on a Chair (After Juan Gris)*, 2022**

Found old painted wood and a found chair

I am always inspired by the paintings of the Twentieth Century Modernists and in this case, I was inspired by the 1917 painting *Still Life on a Chair* by Juan Gris. I used found old painted wood from shelving units and drawers plus a found white chair to suggest the colors and shapes in his 2-Dimensional painting, to create my 3-Dimensional sculpture.



Sue Zafarana

Franklin, MA

***Rain Remains*, 2025**

Acrylic on canvas

Rain impacts our lives in many ways. It can ruin a vacation, cancel events and bring on a general mood of grey and sadness. However, living in New England, I have managed to develop a respect and awe for rain (we can get a lot of it!). Rain brings its own music that provides a rhythm that can relax or sounds that can invoke mystery. It nourishes and refreshes. On a rainy day I find comfort in staying inside, doing things that need doing, enjoying a movie or book or my favorite thing: painting. Painting rain is a way for me to share moments in time where I feel that the rain is creating and sharing interesting images that overcome the negativity that many viewers may experience.

