

PoetsArtists

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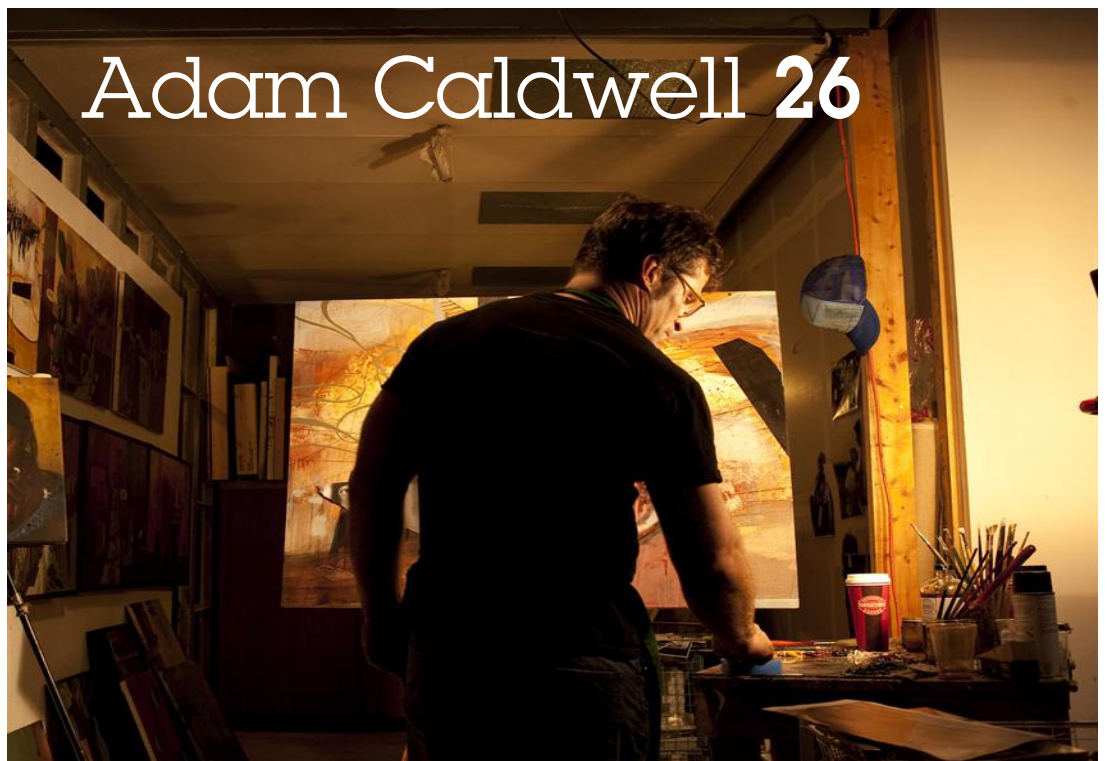
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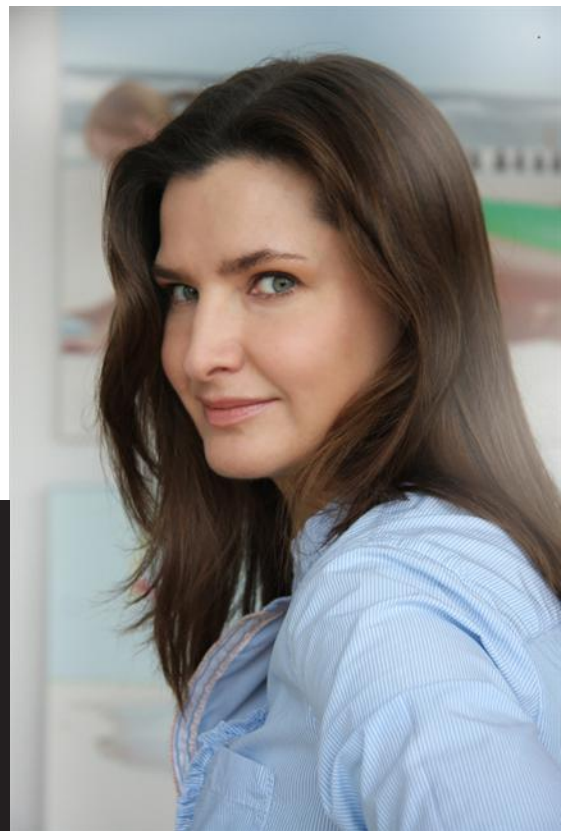
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AN ART FORM

Adam Normandin

www.adamnormandin.com



Los Angeles artist Adam Normandin began his career with little more than a handful of paintings and a strong determination to survive. In 1998, the artist was published in *New American Paintings* and is now represented in galleries across the United States. Adam has also shown in other venues such as the LA Art Show, Art Chicago, Art Palm Beach and Red Dot fairs. The artist's work is held in many prominent collections and has been featured on numerous occasions in *American Art Collector* magazine and *American Arts Quarterly*. Four years ago, the artist embarked on a body of work completely inspired by freight trains. Exploring rail yards and photographing train cars across the country provides the artist with rich details that inform his work. Adam is currently planning for a fall, 2011 solo exhibition at the George Billis Gallery in New York City.





Kruz acrylic on panel 18"x48"

Q&A Adam Normandin

Do you have a ritual you follow before each new work is started?

I am a creature of habit. Each morning begins basically the same way before I squeeze out any paint:

1. Coffee.
2. Walk my dog around the neighborhood park.
3. Return a few emails... Facebook.
4. More coffee.
5. Tidy up the studio.
6. Find a good music groove on Pandora.

These efforts may seem to be just a means to procrastinate, however I really do cherish these moments. I tend to get completely absorbed in my work process and it is not unusual for me to paint well into the late evening. Hours just fly by at the blink of an eye. My morning routine helps me maintain some sense in balance in my life. My only breaks throughout the day come from my clown of a dog, who knows just how to make me laugh.

Detail what is on your palette:

The industrial landscape of the rail yards offers some surprisingly wonderful color combinations that occur completely at random. Being a realist painter, of course, I arrange my palette to reflect these colors. That said, raw umber, paynes grey and white are probably the most popular colors on my palette. I am amazed at how much I am able to accomplish with just these three colors alone.

Varying proportions of each mixed together offer terrific base values that can be tinted in any direction. Cadmium orange, cadmium red medium, primary yellow and primary cyan are also among my favorites.

How have social networks such as Facebook, Twitter and others come to play with your art?

Facebook has been a wonderful resource for me. There are times when I struggle with the isolation of my studio and must admit that I find it reassuring to know that human contact is just a few clicks away. I have also gotten to know some extraordinarily talented artists that I never would have had an opportunity to meet otherwise. Some



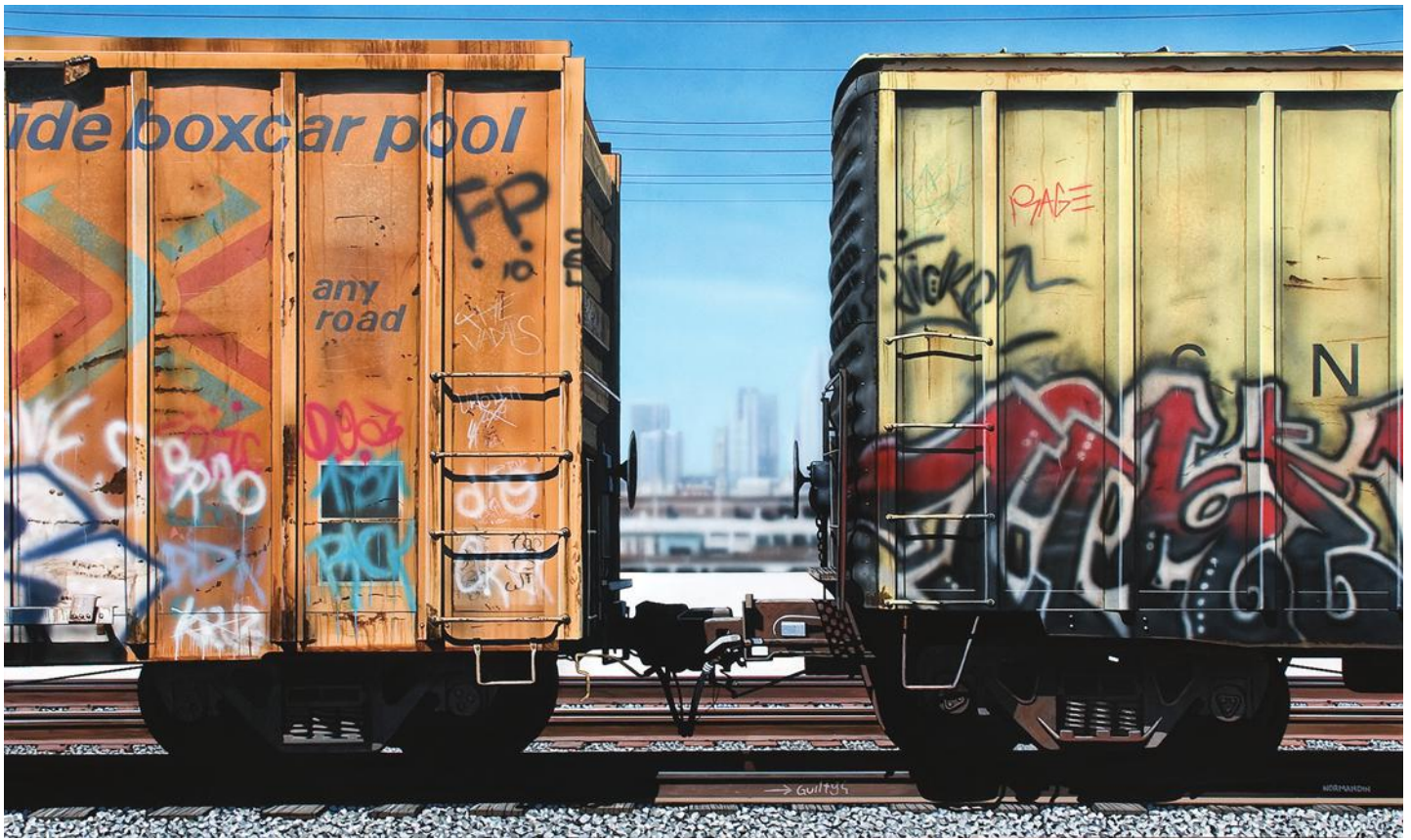
of them, I have admired for many years. Others, I have only recently discovered. Because of Facebook, I feel as though I am part of community of artists. Everyone is really quite supportive of each other and the whole experience is very inspiring for me. In 2009, a group of us met in New York City to explore galleries and have a few laughs. Good fun.

Have you ever edited your work for fear of offending anyone?

Some paintings are edited more than others, though I am not really concerned about offending anyone. The freight trains that I paint are frequently covered with graffiti. On occasion, certain "four letter" words will be part of this spray painted detail. While it is never my intention to sanitize the subject or remove any character the train embodies, I have found that such words seem to draw the viewer's eye like a magnet and the rest of the painting becomes invisible. I would not edit these words if I felt they were important to my composition or convey any relevant meaning.

"I am most interested in the effects of time, use and a sense of purpose that freight trains embody. Layers of rust and graffiti combined with the numeric codes and structural details of the train cars create compelling stories that for me, parallel our own fragile existence. If something so mundane and functional can communicate such richness and complexity, then perhaps we can find meaning within the most ordinary aspects of our own lives."

Adam Normandin



Confession acrylic on panel 24"x40"



Corridor acrylic on panel 30"x44"

Allan Peterson is the author of three books, *All the Lavish in Common* (2005 Juniper Prize, University of Massachusetts Press), *Anonymous Or* (Defined Providence Press) and *As Much As*, just out from Salmon Press. In 2009, his *Omnivore* won the Boom Chapbook Prize from Bateau Press. He has received fellowships from the NEA and The State of Florida and recently read from his work at the Cuisle International Poetry Festival in Limerick, Ireland. In 2009, he was a literature panelist at the Conference on World Affairs, Boulder, Colorado. His work has appeared widely in print and online.

AS FOR DANCING

It can be extraordinary or trivial just to be remembered.
So when two threads descended from a fray in the curtain
at the Holiday Inn like perfect proteins, and two clocks
side by side progressed at different speeds,
one red, one luminous moonglow like the stick-on stars
I glued on Lew's ceiling as a child that held limelight
after the wall switch clicked, it was just to remind me
how variable the relentless.

As for dancing, as licks of fire are frequently described,
I remember James Brown stepping out smartly
from the Famous Flames, his feet fluid and conflagration
at the same time, sliding and spinning before the falling mic,
as memorable as that our hearts have strings.

CONVERGENCE

Convergence like this makes it conceivable,
roof corners sluicing like pagodas,
that enough water exists to keep a river a river,
without taking my city downstream,
that a damp man will meet me in the mirror, a mimic
I have drawn that speaks as I speak.
He will be truthful. I have my razor at his throat.

Kate Pfeiffer

www.gallerykate.com
www.katepfeiffer.blogspot.com



“The focus of my work fluctuates between the identity exposed through one’s personal possessions and the inevitability of transition. We live in a society in which amassed material possessions are simultaneously luxuries and garbage; where piles of junk can reflect our habits, values, and history. In a society in which there is constant flux, nostalgia and memories are mocked by the reality of living in the present.” Kate Pfeiffer



Kate Pfeiffer grew up in New Berlin, Wisconsin. She received her BFA from the Rhode Island School of design in 2008. Her artwork often explores the identity reflected in people's personal possessions, as well as the constancy of transition. Kate currently lives in Chicago, Illinois. In addition to making artwork, Kate is currently studying art therapy at the School of the Art Institute of Chicago.

Kate's work has been shown nationally and internationally and has been featured in several publications, including *Empty* magazine and *The Semi-Permanent Book*. Her artwork has received national recognition, including a Bronze Award from the Society of Illustrators Los Angeles in 2011.



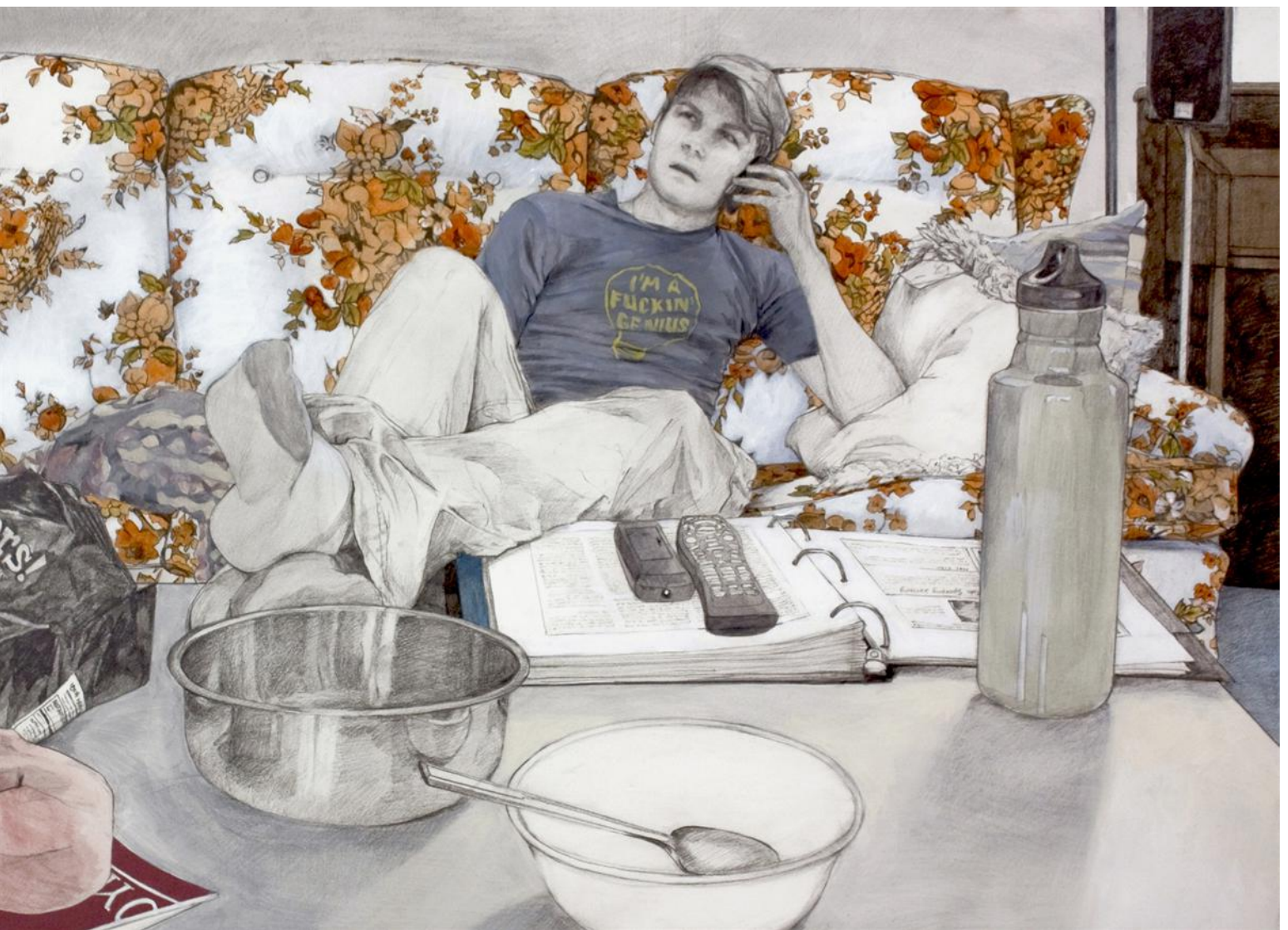


LEFT: **Behind** acrylic and graphite on paper 33"x66"

Q&A Kate Pfeiffer

Do you believe art should serve a political purpose or remain neutral?

No matter what an artist attempts to convey, a piece of art will never get the same reaction from every person who views it. Artwork that gets strong negative reactions is often deemed "political", but of course some people must feel positively about it, or it wouldn't have been shown in the first place. I don't know that neutral is the right word, but I do prefer art that is subtly unbalancing. I am endlessly intrigued by work that speaks to conflicting ideas without trying to tell the viewer how to feel.



Breaking Up With Liz #3 acrylic and graphite on illustration board 20"x37"

Have you ever edited your work or censored anything for fear of offending someone?

I've never willingly edited my work before, but every once in a while a minor issue will come up. I often warn parents that my website contains nudity when I give them my card, because I don't want them caught off-guard if they let their 5-year-old look through my work. I was also recently asked to take down a painting from a show because the subject of the painting was wearing a t-shirt with a swear word on it. You've got to pick your battles, at least in terms of showing your work. Overall though, I think most artists stay true to their vision rather than worrying about offending someone. In college I had a show that included a provocative painting that graphically depicted male genitalia, and I considered it a personal victory when my parents came to my show and merely shrugged it off.

How has digital accessibility come into play with your work?

I am constantly inspired by the work of contemporary artists that I find online. There are endless art and illustration blogs, artist websites, and other resources that are invaluable to my

knowledge as an artist. Additionally, the vast majority of people who have seen my work have seen it on the internet. Having images of my work has expanded the exposure of my art exponentially, and has literally allowed me to get feedback from around the world.

Explain your process.

I begin by taking around 60 source photos of the model and any objects I need as references for my piece. I almost always choose a specific person for my paintings, and I try to hone in on the objects or surroundings that reflect that person's essence, or whatever attitude I'm trying to portray. Using a handful of my favorite photos, I typically begin by sketching my piece on a small scale, which I then transfer to canvas, board, or paper either by tracing a projection of my sketch or simply copying my sketch on a larger scale. I then complete an extremely detailed drawing in dark graphite, which I fix using several coats of Kamar varnish. After the drawing is complete, I paint fairly intuitively. I rely much less on reference photos and add color and detail to those parts of the image I'm most interested in, using color to create balance throughout the image rather than achieve realism.

Musetta's Last Waltz

This is spectacle - the spectacle that is Musetta:
prancing into the cafe, draped in silk and feathers;
lustrous layers of curls topping her upturned head,
tinted lashes and a fresh, red mouth; her ageing lover
trailing behind her, his loud, imperious mistress
pouring misery and terror into his adulterous soul.

It's an icy Christmas Eve, Puccini's Paris, late 1800s:
oil-lamp-lit streets, lovers, would-be lovers, teasing
and tempting; shopkeepers lighting up more candles
in their windows to tease and tempt last-minute buyers
and impulsives (even then) with tiers of glistening gems,
porcelains, crystals, dazzling the eyes of young men
smart in new topcoats collared in black velvet, sure
of dazzling these pretty women strolling beside them
in new satin dresses, burgundies and blues, golds,
silvers shimmering like Musetta, Marcello's *sirena*,

her breasts billowing over the bodice of a splendid
scarlet gown; not a fine face but strong and compelling,
sensual and in the end, irresistible like her rich, almost
almost indelicate, mezzo singing her glorious waltz:
felice mi fa, felice mi fa at being gazed upon by women
and men, desired, envied, feared; the joy and glory
of being Musetta: *quando me'n vo ...*

The games begin: the pretending, the pouting, duping
the rich old lover, as it should be. And in the end,
of course, Musetta in Marcello's arms, his *sirena* still,
always and forever. As it should be.

She will infuriate Marcello, hurt him, seduce him from
La Scala to New York, Paris to Tokyo; she will sing
her wondrous waltz, her stunningly self-absorbed pleasure
in his arms and not, always and forever. As it should be.

No last waltz for Musetta: she must play out illusions,
make music, make magic, make true as long as the games
will play *felice mi fa* as long as the games will play.

They don't play forever: She rinses thinning hair in henna,
now; mirrors misguide her: she over-rouges her cheeks,
her lashes look clumpy Marcello sees only his *sirena*,
but sometimes winces now, when she sings: *felice mi fa*

Musetta is a dream, a secret, a memory: what day was it,
she wonders, of what year, when my arms felt too snug
in these sleeves, when these hips broadened beyond fashion;
when was the 1st day they smiled at some dark beauty
with young, voluptuous breasts before they looked at me?

Musetta catches her image in a shop window, walks on
looking for the next window, then the next, each one
a chance to correct the last one - that doesn't, quite:
only there - a hint in a pretty new face, in the sound
of her laughter, a woman whose reign is now - a reign
not as short as the envious will insist.

For Musetta, there is the ever-enraptured Marcello, always
and forever. And if not, there will always be her waltz.

Angela Consolo Mankiewicz has 4 chapbooks out, the newest are *AN EYE*, published by Pecan Grove Press (2006) and *AS IF*, recently released from Little Red Books-LummoX. Her publications include: *PRESA*, *Montserrat*, *Re)Verb*, *Sketchbook*, *Seldom Nocturne*, *Istanbul Literary Review*, *Arsenic Lobster*, *Temple/Tsunami*, *Butcher Block*, *Slipstream*, *Chiron Review*, *Hawaii Review*, *Cerberus*, *Karamu*, *Poetry Monthly (UK)*, *Lynx Eye*, *Pemmican*, *Blind Man's Rainbow*, *ArtWord*; other recognitions include Pushcart nominations, a Grand Prize sestina from *Trellis Magazine*, and 2 award winners from *JerseyWorks*. *THE GRUMMEL BOOK*, her children's stories are being reissued on CD by SHOOFLY; *LAURA HANSON*, a novella, was serialized by ESC!Magazine in 2008. She's also been the Contributing Editor and Regional Editor, respectively, for the small (now defunct) journals *Mushroom Dreams* and *New Press Quarterly*. Last May, her chamber opera, *ONE DAY LESS*, music by D. Javelosa, was performed at the Broad Stage - 2nd Space in Santa Monica, CA.

Robert Lucy


www.robertlucy.com

Robert Lucy is currently beginning his second artistic career. His first career was in Chicago where he received his B.F.A. and M.F.A. from The School of the Art Institute of Chicago and showed with the Sonia Zaks Gallery. In Chicago his work entered The David and Alfred Smart Museum of Art at The University of Chicago as well as many distinguished private collections.

His second is beginning in New York City after spending 6 years on the Oregon Coast focusing on his painting, but not so much the commercial art world. Robert was recently received into the AIM (Artist in the Marketplace) Program at The Bronx Museum and will be showing there at the Museum in the summer of 2011 as part of the 30th anniversary of the program. Robert currently works in his studio in Bushwick, Brooklyn.

“I create paintings and drawings that are often called freakish, macabre, funny and bizarre. My sources come from high and low art, from Hieronymus Bosch to Candyland, from 60’s advertisements to Ingres. I use traditional painting and drawing methods to explore non-traditional environments, scenarios and subjects. With my latest work I’m exploring gay themes and ideas of gender representation, objectification and idealization, and notions of masculine identity.”

Robert Lucy



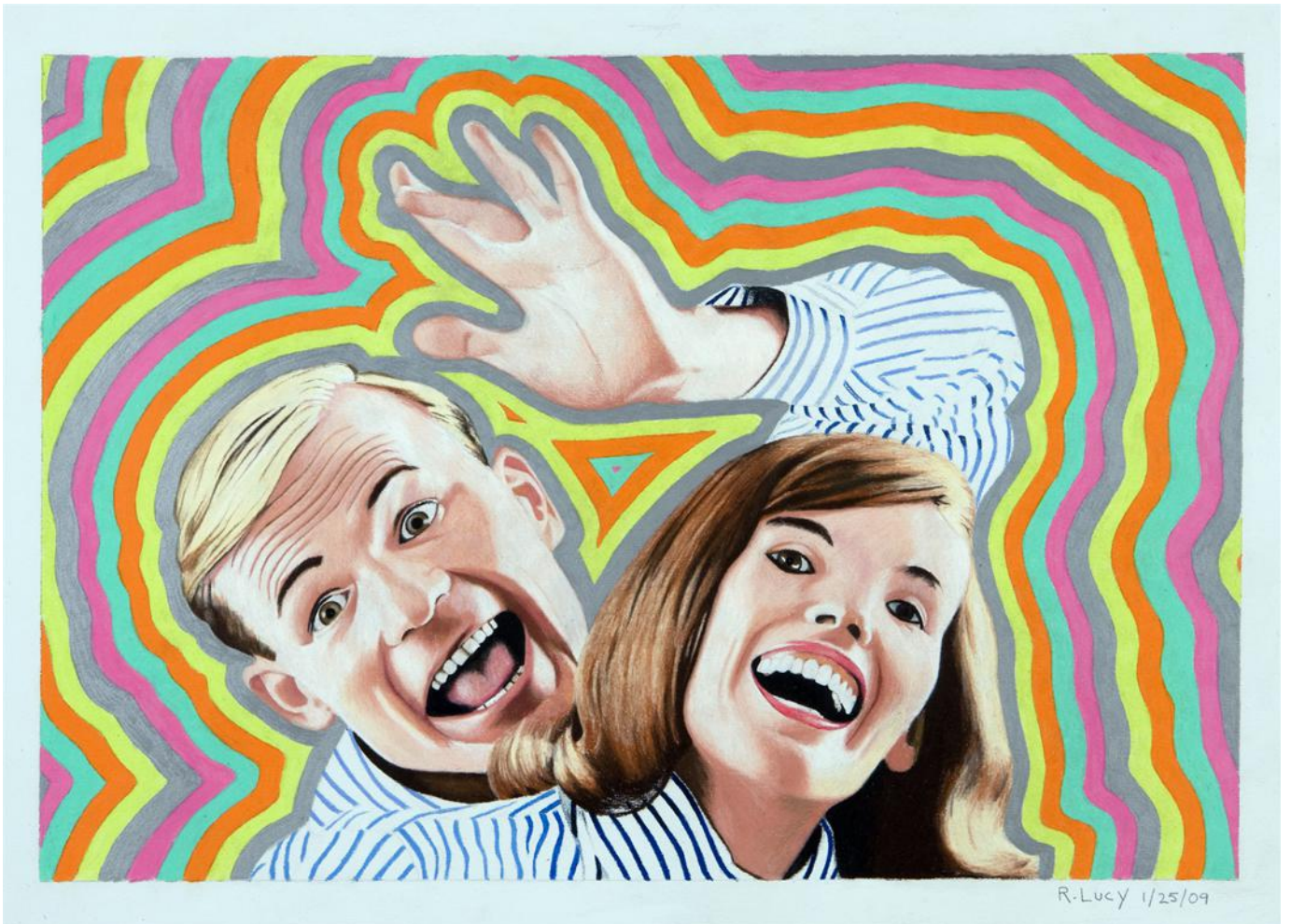
Photos by
Nicola Yvette
Hughes



Hair Trip colored pencil on colored paper 16"x12"



Classy Picture colored pencil on colored paper 16"x12"



Smiling Faces colored pencil on colored paper 16"x22"



Marry Merry Mary oil on canvas 52"x84"



Introspective: *Seaflowers*

The painting *Seaflowers* was a breakthrough painting for me. It is one in a series of paintings that I call "Wainscoting" because of the paneled walls depicted in each of the paintings. In this series I was interested in layering images and playing with the idea of illusionistic 2 and 3 dimensional space. The paintings depict Still Lifes in front of walls that are covered with scenic wallpaper with framed pictures hanging on them. The idea being that I am depicting 3 dimensional objects in front of 2 dimensional walls and pictures that depict 3 dimensions, all on a flat canvas!

In *Seaflowers* I pushed my technical abilities as far as I could go. I painted the wallpaper as if the seams were opening, I depicted a painting that has been ripped, revealing another painting underneath, and objects and fabrics with different textures and surfaces. I went further with every detail of the painting than I had ever gone, and as a result, my technical abilities met my vision for the first time, and I felt freed somehow because I had finally impressed myself.



Q&A Robert Lucy

Detail what is on your palette.

Upper left to right: titanium white, naples yellow light, cadmium yellow lemon, cadmium yellow light, cadmium yellow deep, cadmium orange, cadmium red light, cadmium red medium, brilliant rose, alizarin crimson, magenta

Upper left down: cerulean blue, turquoise, cobalt blue, ultramarine blue, viridian, cadmium green light

Lower left over: yellow ochre, raw sienna, raw umber, ivory black

How have social networks such as Facebook, Twitter and others come into play with your art?

I am a bit of a facebook addict. Painting alone in my studio can be a bit isolating. I enjoy the ability to share information with other people in the casual way that Facebook provides. It has proved to be a great way to hear about shows and openings, and to see other artist's work and share my own, as well as to maintain a sense of community. It is the way that I found out about Poets and Artists!

How long does one of your pieces take to finish?

My work is pretty labor intensive. Obviously the amount of time it takes to finish a picture depends upon the size, medium and the complexity of the image. Most of my paintings take between 1-4

months. The longest time that I remember working on a single painting was about six months. The painting is called "River Song" and is about 5x5 ft. and the image is quite dense and complex.

You are living at the turn of the 19th Century. Which artist are you and why?

Jean-Auguste Dominique Ingres. I love Ingre's work. He is one of the greatest draughtsmen ever, and was a huge influence on another one of my favorite artists, Degas. Ingre's portraits are among the great achievements in art history in my opinion. I love the crisp clarity of his line, his pure, clean color and the deep psychological connection he seems to have with his subjects. He also has the ability to completely distort a body to suit his composition and yet make it seem convincing.

Explain your process.

I start with a drawing using a very turpy mix of white, raw umber and yellow ochre. Sometimes I draw a grid to enlarge a source image onto the canvas, which I then erase. I begin painting with thin washes of color. Once the entire canvas is covered, I am likely to make changes; adding, subtracting, moving things around. As I continue to paint, the paint gets thicker as I start using medium instead of turpentine to thin the paint. I then keep painting the image over and over in layers that become increasingly detailed until I achieve the finish and clarity that I desire.



Adam Caldwell

www.adamhuntercaldwell.com



Adam Caldwell is an Oakland Ca based painter and a faculty member of the Academy of Art University. He was born on the East Coast and moved to Oakland after high school. A graduate of California College of Art he spent several years working in commercial art before moving into fine art. He now divides his time between teaching and painting.

Adam shows at Thinkspace Gallery in Los Angeles, and at White Walls Gallery in San Francisco. He also teaches kick-boxing and has competed in various forms of full-contact martial arts.



Riddle of the Sphinx oil 24"x36"



Frozen oil 36"x48"

Q&A Adam Caldwell

Detail what is on your palette.

I use a tempered glass palette on a rolling tabouret. I have one jar with turps and one with glakyd for thinning out the paint and glazing. Colors are laid out in groups and from light to dark. My yellows are cad yellow, yellow ochre, and raw sienna. For reds I use burnt sienna, burnt umber, cad red, and alizarin crimson. I use ultramarine blue, viridian, and terra verte. I also use mixing white and ivory black

Do you believe art should serve a political purpose or remain neutral?

I believe in the power of art as a tool. It can sell products. It can be used to educate. It has been used as a propaganda tool by the Nazis, communist regimes, and the American government. It has also been a powerful voice for protest against war and social problems. I guess I believe art itself as a tool lies powerfully dormant until used. It has and will be

used for negative purposes.

Artists are not obligated to answer this with a strong political aspect to their work, but I would very much like to.

How long does one of your pieces take to finish?

If I have a deadline for a show I can finish a large piece in about two weeks. I work on multiple pieces however and keep adjusting and refining right up to the last minute. If I get a piece back in the studio after a show I will often make adjustments. I also have some paintings that I have been working on and off for years. I use them as experiments and try new stuff out on them, or practice covering up finished areas. I find this makes it easier to make bold moves on work that is specific to a particular show.

Explain your process.

I start by having a theme that I will work with for a series of



Beckett oil 36"x48"

paintings. They are often based in a literary, political, or philosophical Idea or theory. I do a lot of reading and take notes, researching the theme and feeling out how it might inform the paintings. I try to immerse myself in the subject, so that as I paint these motifs will surface. I am not concerned with illustrating these ideas. I want them to be the background from which the work emerges, my mental foundation.

Then I begin accumulating images. I have a large cut-out or swipe file and many books. I also troll the internet, just looking for something that grabs me. Most I will never use but they start me thinking visually and with the research I've done I begin to block in the possibilities of new works.

Sometimes at this stage I will do small photo-collages or import images into photoshop and collage them there. I am working compositionally here, thinking of formal concerns like depth, focal points, eye movement, placement, balance, and color. I will change much of this once the piece is in process

but these collages become my starting point.

I then print out at actual size the whole collage. I make contact paper by applying soft charcoal and paint thinner to the back of the copy. I trace over the basic outlines of the image and it leaves a charcoal impression on the canvas that is erasable and fixable. I then print out all the important parts of the piece on good color paper for reference.

Often I will paint a really loose under-painting in muted color. I proceed with ala prima style, working wet into wet and basically covering the canvas. I paint from reference and often turn the piece and the photo upside down to clarify the actual shapes and get a different perspective on how it looks. I then go back and try to cover up a lot of the realistic work with more abstract shapes and layers of pure paint. I let drips cover things, wash paint right over faces and try to be as bold as I can in destroying perfectly good work. I then pull some of the realistic elements back out of the



And The Dead Tree Gives No Shelter oil 36"x48"

abstraction. I photograph the work, import it into photoshop, and try things out there and then paint from the screen. That lets me zoom in on areas, adjust colors, and add new elements from photo reference.

I usually repaint all the figures a couple of times, sharpening up the focal areas. I paint for about an hour or so at a time and then move my painting to a big white wall outside my studio and really just look at it from various distances, angles, and upside down, checking unity composition and overall effect, this break helps me stay focused and keep working for about 6-8 hours a day.

Towards the end I make big changes if needed, but focus more on resolving smaller shapes and unifying the whole work.

"I am looking for an image that gets across some feeling, and lets people find their own story. I work with lots of references to history, literature, and philosophy because that is what stimulates my thinking, but a viewer need not notice these to get the piece. I try to bring my whole experience to each painting, do the best I can to learn and grow with each painting."

Adam Caldwell

Pete Sipchen

Pete Sipchen's poetry has appeared in *Atlanta Review*, *Poem*, *South Carolina Review*, *Clarion*, and elsewhere. He lives and writes in the mysterious hills just west of St. Louis, Missouri.

Vista

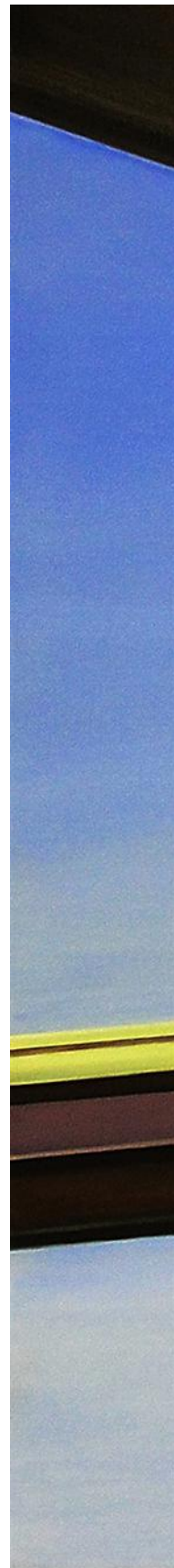
Bunched houses on a far hill, sunning, speak
in a chorus I can't hear. Seductive, the wish to
eat their colors like mints. Loneliness is in that
light, that arc of structure against a purpled
green fading into what is unseeable. Do I recede
from you in sound and sight so? Slowly, in waves
of realization? The way delight sidles into
sadness with nothing changed except the minutes
passed breathing in and out, trying for balance.

Allan Gorman

www.allangorman.com

Brooklyn, NY born Allan Gorman has always been passionate about the aesthetic of things — first applied to his career as a celebrated advertising, branding and marketing guru, and now with a parallel career in the fine art world too. Only exhibiting his works since 2009, Gorman's unique point of view and engaging style — a nostalgic exploration (ala Hopper and Sheeler) of place, time and mystery applied to architecture and modern machines — is now being exhibited widely and with increasing interest, with recent works included as part of the NJ Arts Annual, a statewide survey of contemporary art at the NJ State Museum in Trenton; in a solo exhibition of more than 25 works at the BrassWorks space in Montclair; and he's currently hard at work in his home studio preparing new works for two more solo exhibits and a major three-person event at The Perkins Art Center in the coming year.

Largely self-taught, Gorman took his first painting course with celebrated artist Power Booth (now Dean of Painting at University of Hartford) at NYC's School of Visual Arts in the mid-1980s. More recently, he's studied with artists Gary Godbee and David Kapp, and has been awarded a month's residency at the Vermont Studio Center in Jackson VT scheduled for March of 2011.



Down Ramp oil on linen 36"x36"





Geometrics oil on linen 40"x30"



First Light oil on linen 40"x30"

Q&A Allon Gorman

Do you have a ritual you follow before each new work is started?

I'm a designer at heart and so, have to visualize the final image before I begin. I take lots of photos - often making photo expeditions to a specific location and then using images from the camera; I make sketches from things I see and sometimes make up something from an idea in my head that I'll work out on the computer, but I always, always, always build a plan for a piece before I start it.

I've tried painting en plein air and from life and also very much admire non-objective abstractionists who can express themselves from their gut, but I find I'm most comfortable with a photo or tight blueprint in my hand to follow as a guide.

For each painting session, I need music in the background, a cup of tea, and a block of time with no distractions. Then I tackle just a section or two at a session. Others can work on a piece in its entirety at one time, but I need to handle a detail at a time. That seems to work best for me.

How have social networks such as Facebook, Twitter and others come into

play with your art?

I'm finding social tools a great way to hook up with other artists, learn about what they're doing, and build a support system. That's how this article came about. Through a recommendation from another artist who found me on Facebook. It's fun and exciting to exchange ideas, comment on each other's work and understand how your own art is unique.

What painting do you have hanging in your living room?

I just put up a great mixed media drawing by Dusty Boynton. She uses crayon, charcoal, paint sticks and graphite. The piece I have is called "Gang" and, just by coincidence was featured in a review of her work in ArtNews. It's much more playful and free than what I do and it makes me smile.

How long does one of your pieces take to finish?

I paint at night and on weekends, generally spending about 15-20 hours a week in the studio, and will finish a 30" x 40" painting in 3 to 4 weeks. If I were painting full time, I could cut that down to less than two weeks.

"Rather than taking umbrage with the destructiveness of what man makes — plenty of others do that — my paintings instead are about the BEAUTY found within man's industry. I look for abstractions formed by the hardware and celebrate the care and skill that goes into designing and building things. The images are about security and permanence, and, for me, often evoke a connection to another, more peaceful time and place."

Allon Gorman



On Old 17 oil on linen 36"x24"

Michael Reedy

www.mikereedy.com

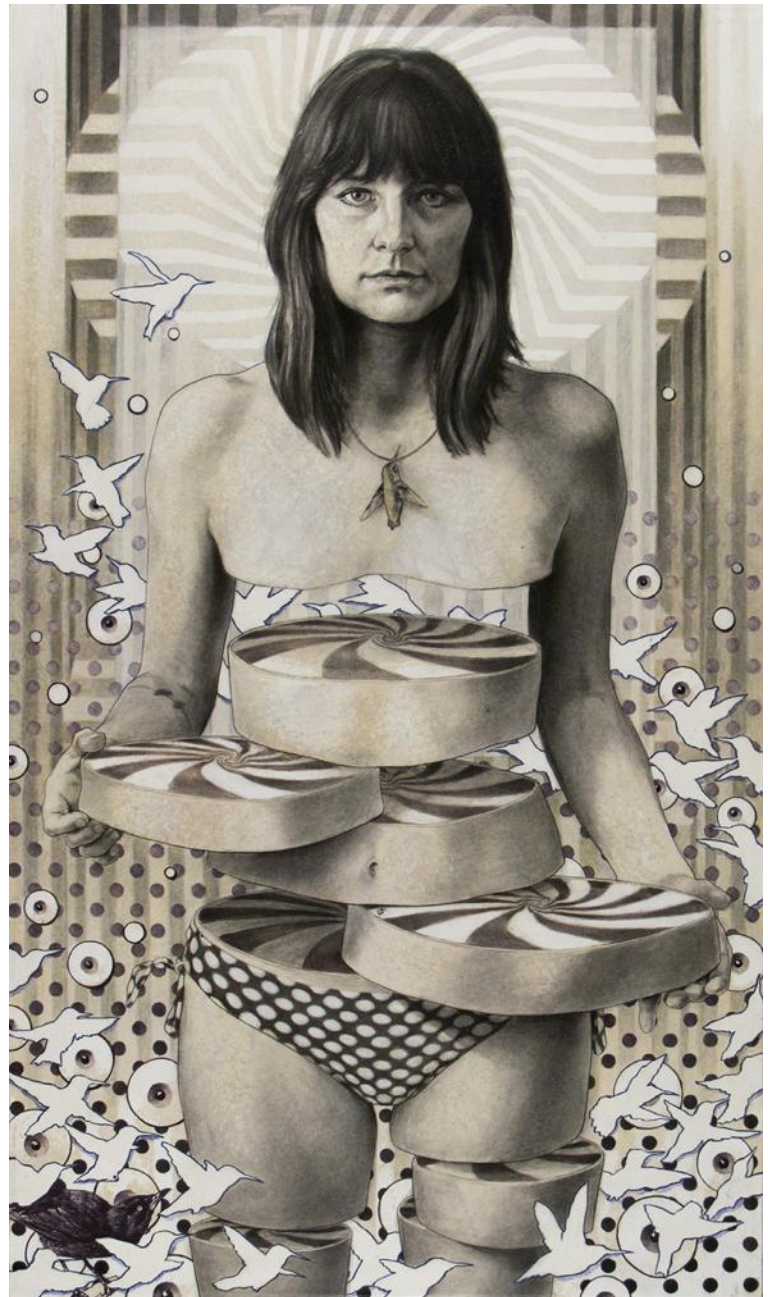


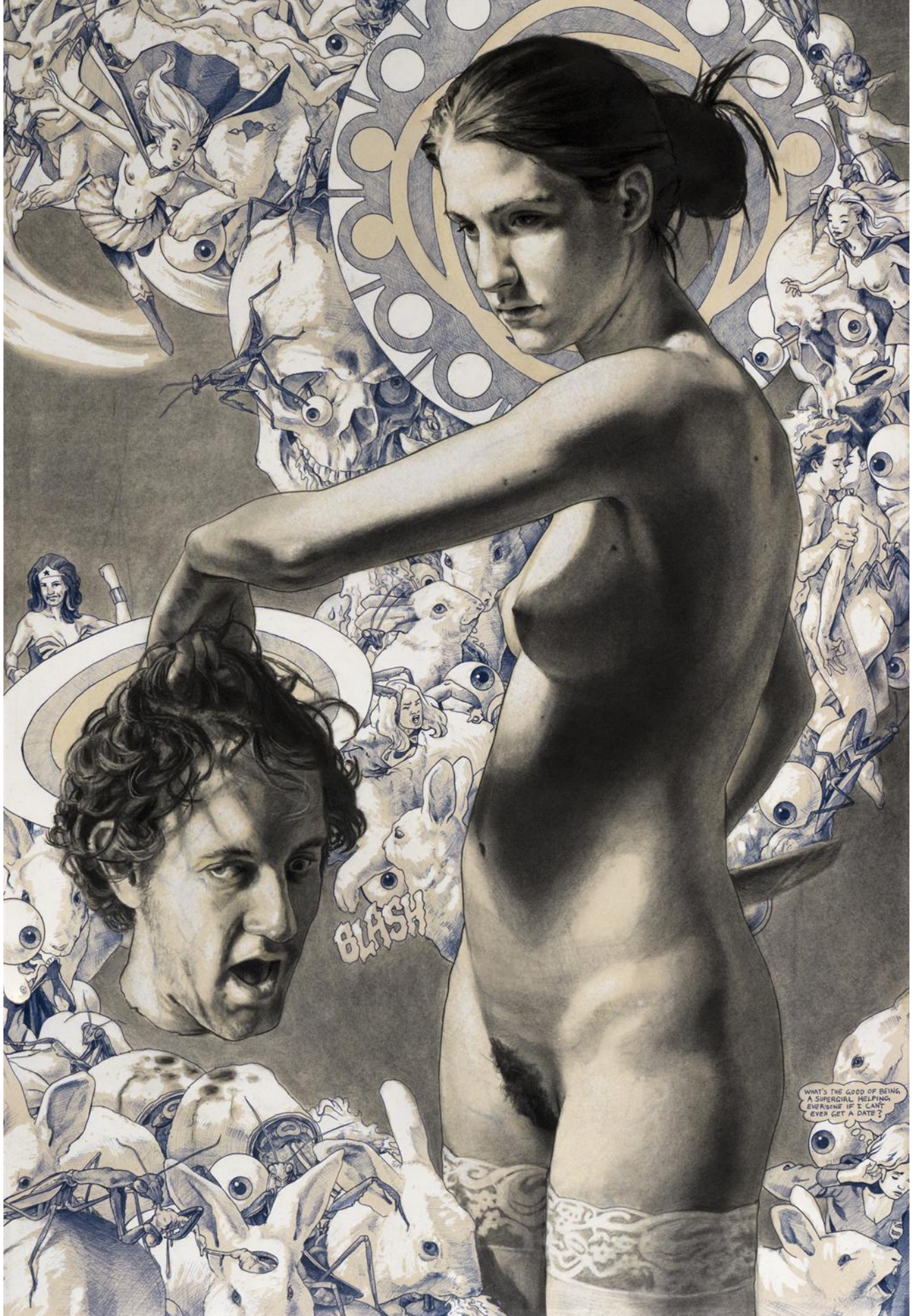
Michael Reedy is an Associate Professor at Eastern Michigan University where he teaches all levels of drawing for the Art Department. He received his MFA in painting from Northern Illinois University in 2000 and a BA Cum Laude from North Central College in 1996.

His work has been widely exhibited across the United States in a variety of local, regional, national, and international exhibitions, recognized with numerous awards, and can be viewed in many notable private and institutional collections, including Clatsop Community College, Minot State University, Shippensburg University, and the Hoffman Trust National Collection in association with the San Diego Art Institute.

“In my most recent drawings I have begun to more broadly explore visual complexity and ornamentation in conjunction with my prior interests; which have long been rooted in contemporary trends in figurative and portrait based works, as well as fringe images of the body, either in medical illustration or cartoons. This push towards excess and/or ornamentation propels the figures into another space, and permits the psychological possibilities or fantasies of the figures (or those embedded in the narrative) to operate outside of normal spatial conventions, and in short become uncanny. In some respects my goal has been to make each new image more beautiful and self-indulgent than the last.”

Michael Reedy





LEFT: **Untitled** mixed media on paper 26"x45"

TOP: **Blash** mixed media on paper 29.5"x42"



Let's Go mixed media on paper 46"x32"

Q&A Michael Reedy

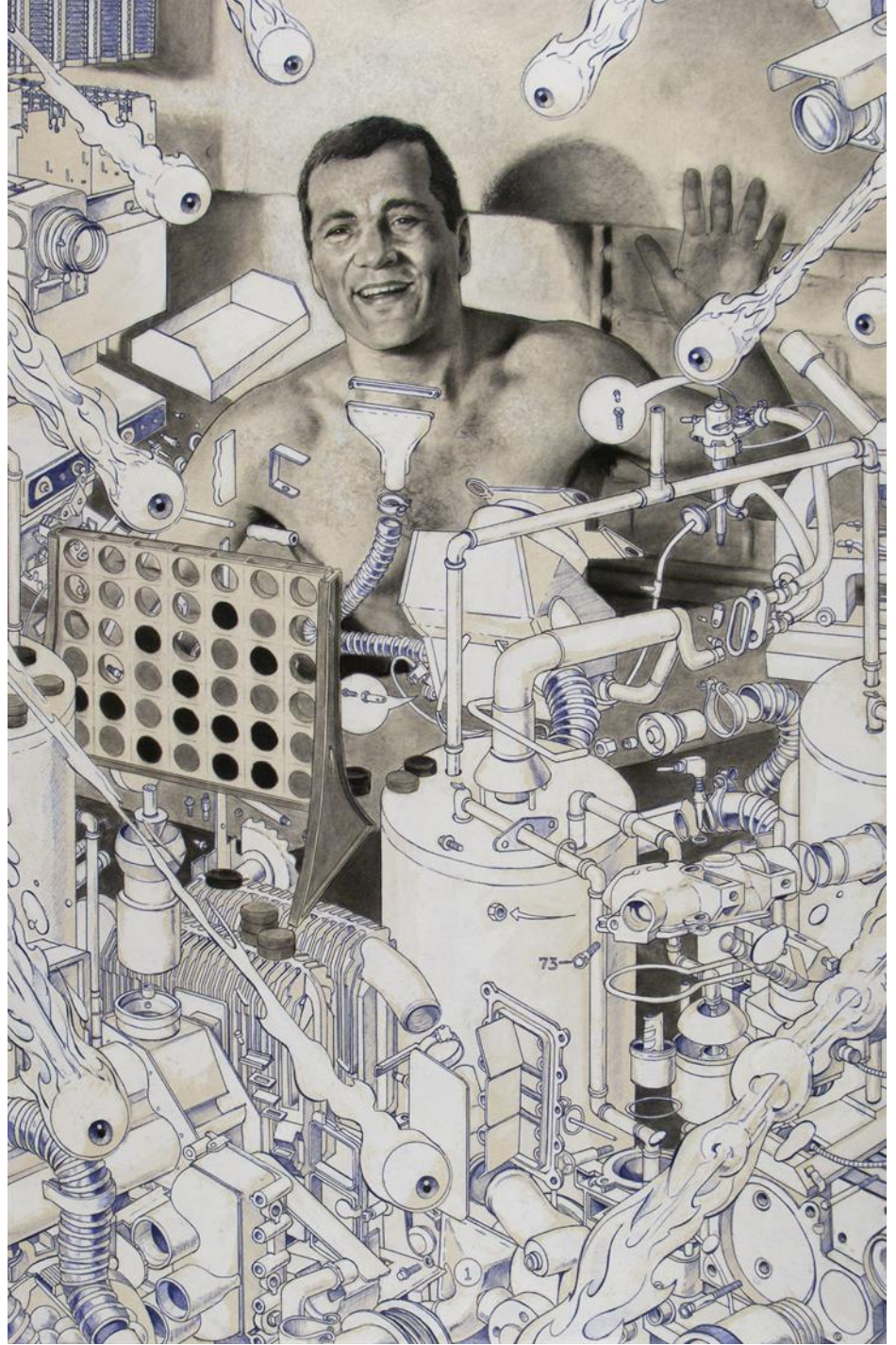
Do you have a ritual you follow before each new work is started?

Interesting! I guess I had never thought that much about how my work is "started" or at least not enough to realize that I do not have a clear-cut "start" for any given work. Normally an event, conversation, a reading, a chance pose working with a model, etc... sparks a thought that floats around in my head for weeks on end. If it lingers long enough that I can really get a hold of it I might sketch a few notes or ideas for compositions. At some point I will stumble across the sketch and attempt to understand what it was that had me going in the first place. Months later it might rise from the ashes and declare itself worthy of an all out doodle throw down. If I find a solid idea for how to the image would be designed I move on to working with models

and researching supporting reference material. Maybe that is a ritual in itself. If so, then that is mine.

What are your tools of the trade and do you have a secret weapon?

As an artist whose work is primarily rooted in drawing, my tools/materials and their potential applications seem vast and unrestricted. Most of my works include a range of materials that are interwoven to create a very diverse, dense, and active surface. Wet marks in the form of stains and washes, modulated layers of charcoal, or clean delineated layers of pen and colored pencil all serve to build both atmosphere and mass. This shift in mark and material also allow the drawings to shift key and project different levels of play or experience. The ability to adopt and



We Don't Know Who He Is? mixed media on paper 29.5"x45"

integrate a range of materials for both conceptual ends and formal richness is not only my greatest secret weapon, but also one inherent to drawing in general.

How has digital accessibility come into play with your work?

Digital tools play an increasingly larger role in my work each year. Originally, it was limited to on-line research to find references / source images. This quickly evolved in to creating digital sketches and collages using Photoshop and a digital pen tablet. Current projects utilize digital tools to create 3D anaglyphs or complete digital understudies that are then manipulated with traditional techniques. My work is also largely disseminated through digital means. I could not imagine returning to a practice without these tools.

Have you ever edited your work or censored anything for fear of offending someone?

No. While my work incorporates the nude figure (which some people find offensive) and explores themes that could easily be misconstrued, I have never felt the work was aggressive in tone or conceived purely to titillate the viewer. Often, my work is designed tongue-in-cheek and reflects a doubtful and/or sarcastic slant towards the underlying themes. As a result, if anything, I sometimes fear my work and or motives are misunderstood. However, I do not let these concerns influence choices that I feel make the work more compelling or successful. In the end, the drawings dictate what they need and no external or internal censor trumps the natural evolution of the work.

Joe Sullivan

joesullivanwrites.wordpress.com

Joe Sullivan is author of a novel, *Three Thirds*, and recent fiction has appeared in *Monkeybicycle* and *Overflow*. His haikus have appeared in *Red Dragonfly*. He lives in Brooklyn, NY, with his family.

6 Thoughts on Love

“Careful of the shells,” you said. I wanted to taste your white, and make a table of your midriff.

Georgia’s just a place with so little, but an island nevertheless.

Sky’s a thing we seem to be, when the light focuses on our skulls.

“Devastatin’,” she said, “Jes, devastatin’.” She couldn’t help but repeating. A Russia had fallen.

Your keel was broken like a simple thought in the jackhammered pavement.

I channeled your mother and beat you senseless, too.

Valery Koroshilov

<http://www.koroshilov.com/>

<http://web.me.com/koroshilov/Art/News/News.html>



British/Russian artist Valery Koroshilov (b.1961) is renowned for paintings distinguished by a bright palette, reserved imagery and flat areas of strong colour. Based in London and exhibiting internationally, Valery works primarily in figurative oil painting, and focuses on corporate and private commissions. His recent projects include P&O Cruises, where the designers of the UK's biggest luxury superliner Ventura commissioned him 36 paintings and murals. Dame Helen Mirren officially opened it in 2008. Recent solo shows include Standard Chartered Bank, London (2009) and Baker Tilly, London (2010).

Valery's painting *Ecce Homo* has been voted the **winner of The Artist of The Year Competition 2010** by the Artists & Illustrators Magazine, UK



Ecce Homo oil on linen 100 cm x 100 cm

“I believe the context of a painting only matters if it’s inspired by the poetic intuition, and therefore, it is addressed to the poetic perception. The storytelling aspect of my pictures is less important for me, than their formal qualities, such as colour, texture and structure of the pictorial space. The narration, which is at the heart of the traditional figurative approach, concerns me only as a hint of an attitude to the human condition.”

Valery Koroshilov



Study of a Swimmer, II
oil on canvas mounted on board 40 cm x 40 cm

Study of a Swimmer, II
oil on canvas mounted on board 40 cm x 40 cm



Untitled oil on canvas mounted on board 40 cm x 40 cm

Q&A

Valery Koroshilov

Do you believe art should serve a political purpose or remain neutral?

I believe, it should be left to the artist to decide. In the history of art, there are great masterpieces of both kind. However, both the perception of an artwork and the perception of a political context change inevitably in time, and therefore, the only thing that matters is whether the artist has been true to his own character and beliefs.

How long does one of your pieces take to finish?

That's hardly predictable in my case. Sometimes, it takes weeks and still does not come out satisfactory. On other occasions - a day or two, and I feel most happy with the result. On the whole, my best works had been painted rather fast and with no changes, alterations, revisions and doubts... Straightforward and intuitive. I just wish I knew the short route! But I am afraid, I don't. I must add though, that the unpredictable nature of the process is highly attractive to me. →



Woman in White oil on linen 100 cm x 100 cm

Do you have a ritual you follow before each new work is started?

There are days when I feel inspired, and there are days when I feel I do not. If I follow any ritual before starting the new work, it applies only to the times when my inspiration is rather thin. Trying to focus on a new piece, or to put myself into a creative frame of mind, - I might go round preparing my painting tools in a certain way, or moving things in the studio, or just browsing again and again through the images of the research material. Sometimes, it helps to look at other art, or listen to my favorite music, at other times - simply a brisk walk and a bit of fresh air do the trick. I also know by experience, that starting the work 'slowly' does not mean finishing it the same way. Applying paint to a canvas is an amazing process, which fascinates and inspires me by the numerous unexpected results, effects and little surprises, and that's where the fun begins.

Explain your process.

I consider all my pictures the fragments of one continuous narration. Therefore, the same compositional principles are often used throughout the entire series: the scale of objects, the viewpoint positioning, the colour palette, and the background treatment. At the moment, I am much pre-occupied with the complex and intriguing

relationship between certain aspects of realism and abstraction in contemporary painting. Realistically painted human figure or object set in a semi-abstract background is my attempt to investigate the qualities of both representations as they apply to form, colour and pictorial space, and the conditions when their co-existence is complimentary and mutually beneficial.

I predominantly paint in oil on various supports, and tend to prefer a commissioned, site-specific work. If commission is a portrait, normally, the process starts with an initial two hour sitting for photography and drawing. Then I compose the work, on paper, in private. After an overall concept is drawn and the client approves my sketches, I start working on a canvas. Sitting for a portrait is a unique process that requires mutual respect and confidentiality.

I paint from life either in my studio in North London, or in the sitter's preferred environment. The time, place and frequency are agreed with the sitter at the onset of the commission. I am very flexible to help fit sittings into even the tightest of schedules.

An average sized portrait would require about four more two-hour sittings. If appropriate to the painting, it can be done in less time (using both direct observation and photography), but good results should not be rushed.

Tom Pescatore

<http://amagicalmistake.blogspot.com>

Tom Pescatore grew up outside Philadelphia, and though he has since moved to Washington DC is still an active member of the growing punk/lit scene within the city. He recently graduated with a masters degree in Urban History from Rutgers University. He hopes to meet Kerouac one day in Heaven or Oblivion. His work has been published in Thunderclap, YesPoetry, Kerouac's Dog Magazine and WritingRaw; and is forthcoming in the Chiron Review, Adroit Press, Hudson View and Dark Lane Quarterly.

Morning on 17th

By the way there's like a whole bunch of names
beginning to pile up outside this fluorescent light
cubicle space, shit sh-sh-shit two dimensional
unnecessary shit, and I'm pretty sure they're serving
scraple down the street little corner street off M
with Mexican voices crowding in and breakfast smells
like a great busy truck stop coffee stop truck smell in the city;
eggs on the griddle yolk running over bacon grease toast,
I walked by, hours ago now, to the sound
of engines stopped at red quiet lights and morning,
bland sunny bright DC morning blended mosaic
recycled folders and post-it notes

Kasia Domanska

www.kasiadomanska.com



Born in 1972 in Warsaw. She studied at the Department of Painting and Sculpture at the Academy of Fine Arts in Warsaw, where she graduated in 1995. Domanska' paintings have been the subject of numerous solo and group exhibitions including National Museum in Warsaw, she was selected for acceptance into the Biennales in Florence, The National Festival "The Supermarket of Art" two times and she has been a finalist the Art & Business competition "Painting of the Year" two times. Her work has been published in many media publications such as *ELLE*, *Artinfo*, *Sztuka*, *Warsaw Business Journal*, *Rzeczpospolita*, *Twój Styl Magazine*, *Wp.pl*, *Wprost* and were featured in the major television news programs. Kasia Domanska currently lives and paints in Warsaw, Poland.

"In my works I propose an alternative to post-aesthetic, publicist art where aesthetics and beauty are ugly words. It is precisely that beauty that I am looking for through my art, I attempt to grasp the volatility of nice moments, our dreams. I believe art should be a respite, a sanctuary. It is supposed to make the world seem less heavy and bring more light into it. It should motivate people to live their lives and make them colourful. In the summer cycle, I present the carefreeness and laziness of summer holidays, a summer beach where we can daydream freely, we look at the sky and notice more than we do in everyday life. Everything is easy, light and pleasant. We give in to contemplation." Kasia Domanska





Ice Cream oil on linen 38"x64"

Q&A

Kasia Domanska

How have social networks such as Facebook, Twitter and others come into play with your art?

Social networks have provided us with unprecedented opportunities. Never before were we able to get to know so many artists and other like-minded people from the global art community within such a short time. We can now virtually attend in exhibitions held at galleries and museums all over the world. This is very inspiring, motivating and gives us enormous possibilities to broaden our contacts and cross the borders. Considering the nature of artists' work, they are isolated from the world, lonely in their studios; therefore, thanks to social networks they have an opportunity to connect with members of the art community worldwide.

Do you believe art should serve a political purpose or remain neutral?

I believe art should remain neutral and independent from politics, as art is a long-lived creation whereas politics changes and has its own different rights. In my opinion, an artist should not become a publicist telling us about the ugliness and unjustness of the world. This is the job of the media attacking us daily with information on misfortunes

and calamities. Confronted with the media, art is unable to push through with this message, as it has neither such reach nor the power to get to recipients. Thus, it should remain an area of respite, a sanctuary protecting us from barbarity of the world.

How long does one of your pieces take to finish?

Considering the technique I use, oil painting, this is a long process depending on the oil paint drying time. On average, it takes about one month to complete one painting, but I am working on several paintings at the same time.

Explain your process. May include images from start to finish.

My inspiration comes from what I see. I watch and absorb the views, I see frames which are ready to become images. I find sunlight most inspiring. Everything looks fabulous in the glow of sunlight and emits positive energy. Therefore, I look for places where I can grasp this atmosphere and light I want. At this stage, I take hundreds of photographs which are a sort of sketchbook for me. I select those which I find exciting, I sometimes reframe them, change the composition and then paint them onto canvas.



Serf II oil on linen 38"x64"

The Bather oil on linen 38"x64"



Bo Bartlett

www.bobartlett.com







A Miraculous Outcome

oil on linen

76"x90"

BO BARTLETT is an American realist with a modernist vision. His paintings are well within the tradition of American realism as defined by artists such as Thomas Eakins and Andrew Wyeth. Like these artists, Bartlett looks at America's heart—its land and its people—and describes the beauty he finds in everyday life. His paintings celebrate the underlying epic nature of the commonplace and the personal significance of the extraordinary.

Bartlett was educated at the Pennsylvania Academy of the Fine Arts, where realist principles must be grasped before modernist ventures are encouraged. He pushes the boundaries of the realist tradition with his multilayered imagery. Life, death, passage, memory, and confrontation coexist easily in his world. Family and friends are the cast of characters that appear in his dreamlike narrative works. Although the scenes are set around his childhood home in Georgia, his island summer home in Maine, his home in Pennsylvania or the surroundings of his studio and residence in Washington state, they represent a deeper, mythical concept of the archetypal, universal home.

— Tom Butler, excerpt from the book *Bo Bartlett, Heartland*



Home oil on linen 88"x92"

“A car drives across a quiet stretch of open highway in the middle of nowhere, it approaches, passes and is gone. Our lives are like that; being a painter is like that. Awakened, we are activated by a moment, we try to grasp it, we let it go; enlivened with constant arrival.”

Bo Bartlett



School of Charm oil on linen 76"x90"

Q&A Bo Bartlett

How is the American Dream doing these days?

Sometimes, I am an optimist and live on islands, sometimes I am a realist and have guilt for not being on the street. Basically, we are all living the lives we have chosen, consciously or unconsciously. The question is, "What are we each doing to contribute to the whole?" When I was younger, living in Philly, I protested alot, now I try to spend most of my time painting, quietly adding to the whole. Some gains are short term, some are long term. Humility is a blessing, both personally and nationally.

When are you at peace?

Generally, I am at peace. At Three in the afternoon, when I am in the studio, in the zone, heaven abounds.

What childhood event do you find yourself revisiting in your paintings?

The wonder of painting is that it is a 'past, present, future' endeavor. We have control of very little in this life. When we are in front of our paintings, watching them unfold with us, we are involved in an act of co-creation with the great mystery. We can coexist in different places and times simultaneously. I am usually in my childhood backyard, the woods all around, the light filtering through the forest, a safe place, a peaceful place, being there and painting are synonymous.

Are there any other elements such as music, other media or people around which may influence the outcome of your original idea when you create?



School of The Americas oil on panel 76"x76"

Scores of art books on the floor, listening to internet radio or to one of many homemade compilation CDs that my sons have given me, I think about how all the artists before me have solved a picture, and I try to build upon the history, giving my two cents. Sometimes my wife, Betsy Eby, comes in and she'll make an encouraging comment, but usually the act of painting is a very private matter.

Do you have a ritual you follow before each new work is started?

Sometimes I pray, sometimes I forget, which means I have to pray nearer the end of the process.

Give us a detail of what is on your palette.

A glass palette with gray paper underneath, Alizarin

Crimson, Burnt Sienna, Cadmium Red, Cadmium Orange, Cadmium Yellow, Raw Sienna, Cadmium Green, Tigers Eye, Malachite, Raw Umber, Asphaltum, Cobalt Blue, King's Blue, Cobalt Violet, Old Holland White, A pile of Liquin and a cup of turp. usually some tools, like calipers, sticks, sand paper, scratching devices such as dental tools, and some chalks for redrawing (NuPastel)

How have social networks such as Facebook, Twitter and others come into play with your art?

I don't follow my Facebook page, I do check Twitter in the morning when I check my email, I tweet if I have anything pithy to add to the conversation. But, mainly, let's be honest, we all know that Social media is a huge distraction for an artist. We all want



Belle oil on panel 24"x24"



The Rebel oil on panel 24"x24"

interaction, and it is a quick and easy form, but it can just be about information gathering and ego fencing, not really about going deeper into our life or practice. That said, I love that everything is at our fingertips, and being unendingly curious, I'm grateful that we can search the internet so easily for any question we have, or image we need.

Do you collect any art yourself and if so whose?

I've always collected... stamps, objects, letters, scraps, detritus, Art. Betsy and I have quite a few pieces, very eclectic, an Andrew Wyeth he gave us as a wedding gift... I used to correspond with Ray Johnson, we have some of his letters and Mail-Art pieces... we have some Jeff Koons drawings, an early Harvey Dinnerstein drawing, some beautiful circle drawings by my son Man Bartlett, we have a great collection of contemporary female artists, Dozier Bell, Kate Javens, Sarah Peters, Jaq Chartier, Victoria Adams, and a Liza Lou beaded Rose (which I traded her for and for which I still owe her a piece, Liza, if you see this, I know I still owe you a painting:)

Have you ever edited your work or censored anything for fear of offending someone?

All Day EveryDay.

Do you believe art should serve a political purpose or remain neutral?

Propaganda weakens Art. Art must be Trans-partisan.

What painting do you have hanging in your living room?

Hanging over our fireplace is a portrait of Barack Obama that I'd done for Time magazine for their Person of the Year cover. They used a Shepard Fairey instead.

Explain your process.

Driving through space, on a cross country journey, I may see in an instant a scene along the roadside... a young couple in a vehicle... an old house... children playing in a yard... a man tending a fire...or a car turned over and a couple standing beside it, safe, unharmed... these moments get in me, become a part of my narrative, they are like mise-en-scene and they take on great archetypal import for me. Painting, at it's best, is story telling. I try to tell my own story clearly and concisely. Yes, the narratives are open-ended: Life is open-ended. No dogma holds sway. Belief is both necessary and a stumbling block. Artists are truth seekers, we can't be afraid, it will cost us everything, but we must find our truths in the telling.



Blood Dazzler by Patricia Smith

(Coffee House Press, 2008, 77 pp., ISBN: 978-1-56689-218-6)

Blood Dazzler by Patricia Smith is the kind of poetry collection I want to like because of its stakes and its scope (a post-Katrina book). The collection attempts to simultaneously show the suffering and spirit of survivors in New Orleans in the wake of disaster; it is rife with that particular contradiction. I understand that this kind of clash is particularly important in the current political climate, which is a climate of division and dichotomy, red versus blue, a climate of “we versus they,” divided along lines of race, class, and political position. I further understand the bardic function of poets to record history and versify trauma and survival, and while I appreciate the scope and exigency of *Blood Dazzler*, it often fails to handle the whorl of *topoi* it engages.

Blood Dazzler does not strike the right notes as a sequence of poems or long poem tackling complicated, tragic subject matter as does, say, Muriel Rukeyser’s “The Book of the Dead.” The difference is in each poet’s use of contingencies and in making use of the opportunities that documentation provides. In *Blood Dazzler*, the contingencies are generally introductory or allusive rather than appropriative, implying or inferencing other texts and other knowledge while generally letting the poet’s own lyric, narrative, and dramatic voice speak. This places Smith’s poet voice into competition with the other voices in the collection that are re-muffled by her versification, her imaginings, her choice to speak for the victims of Katrina rather than put her poet’s voice with their real voices. Smith’s lyrical language subsumes other voices in order to invent or beautify language for melopoeiac or dramatic purposes.

Her poem “Ethel’s Sestina,” for example, uses one of the most challenging forms, the sestina, to create a dramatic narrative persona poem remembering Ethel Freeman, the Hurricane Katrina victim who died waiting in her wheelchair for help that never arrived outside the Morial Convention Center. The poem uses the built-in repetition of the sestina form in conjunction with narrative and the creation of Freeman’s persona, leading to a formal disruption via extended repetition (not unlike the “here lies/hear” at the end of Lucille Clifton’s poem “at the cemetery, walnut grove plantation, south carolina, 1989”) and an epiphanic moment in the sixth stanza and the envoi, respectively:

**Nobody See me running toward the sun.
Lawd, they think I done gone and fell asleep.
They don’t hear *Come*.**

Come.
Come.
Come.
Come.
Come.

**Ain’t but one power make me leave my son.
I can’t wait, Herbert. Lawd knows I can’t wait.
Don’t cry, boy, I ain’t in that chair no more.**

**Wish you coulda come on this journey, son,
seen that ol’ sweet sun lift me out of sleep.
Didn’t have to wait. And see my golden chair?**

Despite knowing that Ethel Freeman’s death is real and tragic, this poem makes me feel manipulated by melodrama instead of real pathos. Sanctifying Ethel Freeman and sending her to heaven via the poem’s envoi undermines the base tragedy of her death, captured by photograph:



But Smith’s poem is not ekphrastic, not immediately contingent upon this photograph or any other text (although the epigraph hints that Smith is aware of these,

and a quick Google search reveals several news articles). In the information age or digital age or whatever you want to call this era, tragedies are contingent, intertextual, rhizomatic, fluid-but-sticky. Poems like "Ethel's Sestina" could embrace the rich possibility of intertextuality and the heteroglossia it provides the poem, which could echo the enmeshed complexity of the real-life tragedy and supplement lyricism with documentation. While I hope, too, that Ethel Freeman is comfortable in the afterlife as Smith does in the poem, the pain of her death is still here, stuck among us, displayed for anyone to see.

Smith's poem "What to Tweak," on the other hand, is more heteroglossic and intertextual, merging a real e-mail exchange between FEMA employee Marty Bahamonde and FEMA head Michael Brown with Smith's lyric poetry. The interplay between the terse e-mail voices of the FEMA employees and Smith's lyricism works well in this section of the poem:

Evacuation in process. Plans developing for dome evacuation but hotel situation adding to problem. We are out of food and running out of water at the dome. Plans in works to address the critical need.

**Stifle the stinking, shut down the cameras,
wave Dubya down from the sky.
Subtract the babies, unarm the flailers,
Hose that wailing bitch down!
Draw up a blueprint, consider detention,
throw them some cash from a bag.
Tell them it's God, ply them with preachers,
padlock the rest of the map.
Hand them a voucher, fly in some Colonel,
twist the volume knob hard.
Turn down the TV, distract them with vision,
pull out your hammer and nail.
Sponge off their shoulders, suckle their children,
prop them upright for the lens.
Tolerate ranting, dazzle with card tricks,
pin flags on absent lapels.
Try not to breathe them, fan them with cardboard,
say that their houses will rise.
Play them some music, swear you hear engines,
drape their stooped bodies with beads.
Salute their resilience, tempt them with future,
surrender your shoes to the mud.
Promise them trailers, pass out complaint forms,
draft a law wearing their names.
Say help is coming, say help is coming,
then say that help's running late.
Shrink from their clutches, lie to their faces,
explain how the levies grew thin.
Mop up the vomit, cringe at the crudeness,
audition their daughters for rape.
Stomp on their sleeping, outrun the gangsters,
pass out American flags.**

Smith's use of lyrical excess and satire in response to the e-mail fragment that begins this section of the poem exemplifies the outrage at the hypocrisy of disaster relief (or lack thereof) and the public relations or marketing involved in its execution (it's not politic to help without cameras around). The phrases "consider detention," "distract them with vision," and "tempt them with future" all mimic the terse, direct e-mail speak of "hotel situation adding to problem." The different registers in this poem enhance each other because their pairing sounds strange, leading us to the outrage at the end of the poem, when it is imagined that the list of troubles in post-Katrina New Orleans might be repaired by a mere "tweak." Aside from "What to Tweak," most of the contingencies present in *Blood Dazzler* are in titles or epigraphs, echoing the published disaster timeline for Hurricane Katrina or offering context via the epigraphs. These contingencies do not blend voices quite like "What to Tweak" does, and I find myself lulled or lured out of the intensity of what the poems attempt by beautified, lyrical language, which clashes with the afterimages of disaster and the anger and ache they represent.

Finally, I want to comment on Smith's personification of Hurricane Katrina as "bitch," a trope threaded through five poems of *Blood Dazzler*, namely "5 P.M., Tuesday, August 23, 2005," "8 A.M., Sunday, August 28, 2005," "Katrina," "What Betsy Has to Say" and "Katrina" (n.b. two separate poems share the same name.) The metaphors range from painted woman ("I become / a mouth, thrashing hair, an overdone eye") to "officially a bitch" to "bitch-monikered," hungry and orally fixated, to an excessive force, out of control, and too much "like / a goddamned man, all biceps and must." In fact, the bitch-monikered hurricane could be a character in the karaoke bar envisaged in "This Is Why New Orleans Is," where people go who "need to hurt in public, / throw up a little in a ghosted alley, / close pert mouths around the cocks of strangers." The personified Katrina is just like the people who visit the crescent city "Hungering for just a little harbored nasty" or seeking "to scrub and soil in parallel."

I understand how the lure of New Orleans's virtues and vices reflects the complexity of being human, but the "bitch" personification leaves me wanting in the same way "Ethel's Sestina" does by dramatizing her going to heaven. It's too easy to try to relieve the pain of loss, a negligent loss, by imagining victims going to heaven, just as it is too easy to pretend a storm is a bitch. Storm names are arbitrary, as is the destruction and sorrow they cause. To pretend that Hurricane Katrina is willful ("I was a rudderless woman in full tantrum / throwing my body against worlds I wanted"), an archetype of the out-of-control female, is to also undermine the complexity of what happened to humans because of the storm. Blame the feminine; blame that bitch.

Michelle Elvy

<http://michelleelvy.wordpress.com>

Michelle Elvy lives and writes on a 43' sailboat and is presently located in New Zealand. She is founder/editor of <http://52250flash.wordpress.com/> and Associate Editor of <http://bluefifthreview.wordpress.com/> . She has published articles in sailing and travel magazines and her creative fiction and non-fiction can be found at *Metazen*, *Words With JAM*, *Istanbul Literary Review*, *Like Birds Lit*, *6S*, *Blue Print Review*, *Ramshackle Review*, *Sleep.Snort.Fuck*, and *A-Minor*. Her latitude changes all the time, but most days you can find her writing at <http://michelleelvy.wordpress.com/> or sailing on <http://svmomo.blogspot.com/> .

Latitude Adjustment

Down South was always home,
mint tea and my brother and me
skipping stones in the creek
out behind Papa's house,
while Patti knitted sweaters
for winters that never got too cold

Now the world's on its head
tea is dinner and Papa is dead
Creek dry, house sold, and
my brother and me skipping
birthdays 'cause we feel old

I bought a map and drove all over
but I still don't know
if I'll ever get used to
looking right and shifting left,
or finding the sun obliging us obliquely
as she squats low, old and tired,
to the North

My birthday's tomorrow. Used to be
we'd suck crablegs and chug Rolling Rocks;
we were summer babies, Robbie and me,
now I'm wearing extra socks
and wishing my ma were here
but I know she won't come:
she'd have to buy a new coat.

Down South now means August cold snap,
the forties roaring my wool cap
off my head. This island's my home now,
ol' Stewart sees to it
that I open my heart somehow
and throw my anchor down
and stay:
Kia Ora, as they say

And I will: no one dragged me here,
sailed in on my own Pegasus
and fell in love with more wilderness
than I ever knew existed.
But on my birthday I'll drink
my usual bourbon and hear
the ice in glasses, tink-tink,
as I see my ma pour one more
Julep from her cracked pottery jug,
for me

And I'll smell the mint and hear
Robbie's big man-laugh and wonder
why he moved to Canada.
And I'll feel
Papa's creekmud between my toes,
and I'll face east and dream
of going North

Fred Wessel

www.fredwessel.com



Fred Wessel is represented by the Arden Gallery in Boston, ACA Galleries in NYC and Skotia Gallery in Santa Fe. Since 1985 he has had 20 solo exhibitions, including two at the Sherry French Gallery in NYC, eight at the Arden Gallery in Boston, and a retrospective exhibition at the Evansville Museum in Evansville, IN. During this period his work has also been exhibited in over 80 invitational exhibitions including shows at The Southern Alleghenies Museum, PA; The Arnot Art Museum Elmira, NY; Jenkins-Johnson Gallery, San Francisco, CA; The Evansville Museum of Art, IN; Sangre de Cristo Art Center, Pueblo, CO; The Korean Culture and Arts Foundation Seoul, Korea; The Tokyo Metropolitan Museum of Art, Japan. In 2012 his work will be included in a show entitled "Gold" at the Belvedere Museum in Vienna.

Fred Wessel's work is included in numerous private collections and over forty five public collections including The Museum of Modern Art, NY; The Brooklyn Museum, NY; The Philadelphia Museum of Art, PA; The Library of Congress; The DeCordova and Dana Museum of Art, MA; The Evansville Museum, IN; The Wichita Museum of Art, KS; Smith College Museum, MA; The University of Tianjin Fine Arts College, People's Republic of China. He has recently had feature articles in *American Artist Magazine* and *American Art Collector Magazine*.

"I look to the early Renaissance as a source of inspiration that I can use along with contemporary content and image making. I look to the Renaissance as the artists of that time looked back to early Greek and Roman art — not as a reactionary but as one who rediscovers and reapplies important but forgotten visual stimuli." Fred Wessel



Q&A Fred Wessel

How long does one of your pieces take to finish?

Depending on size, a piece can take three weeks to four months or more to finish. The process of tempera painting is very slow and deliberate. I start with a full valued ink drawing on the panel then add thin layers of color to achieve the luminosity that the medium can provide. All blending is visual and occurs through cross-hatching one value over another with tiny, # 2 and 4 kolinsky, sable brushes. Many layers of glazing and modeling are require to complete the painting. The gold work on a larger image can also add a good three weeks of work to the painting.

Do you believe art should serve a political purpose or

remain neutral?

Today's art world should be large enough to encompass both of these objectives. There are many good artists whose work has a strong political bent but there are equally as many who strive to produce solid pieces devoid of the political content that is constantly being pushed upon students in art schools today. I can't help but think about something my good friend, and a true giant of "American Realism", Jack Beal, told me about his early painting goals. Jack declared that he wanted to make paintings "so beautiful that the viewer couldn't ignore them!" This struck a very real cord with me.

I believe that in our search for novelty in post-modernist art



making, we often lose touch with certain basics. Beauty, grace, harmony and visual poetry are nowadays rarely considered important criteria in evaluating contemporary works of art. I strive to re-introduce these basics back into my work. I personally find that in these days that are filled with uncertainty and stress, a great number of people are responding to the reintroduction of this beauty back into works of art and, in turn, their lives.

How does your family life come into play with your artistic life?

All of my immediate family is involved in the arts. My wife Lee-Ann is a ceramist who makes miniature reproductions of historical ceramic pieces for collectors worldwide. My

daughter, Kerri, is an illustrator who also makes jewelry and felted sculpture. Her fiancée, Steve is an illustrator and they both hold jobs as store artists for Trader Joe's. My son Brett is a businessman but he also has a deep passion for cooking, photography, and glass blowing.

This has been a great boon to my life as a working artist. All of my family react and respond to each of my new pieces while they are in progress and often offer helpful suggestions. I value their initial response to seeing a new work in progress and their criticism is usually "spot on". Their art background also helps me deal, "guilt free", with my deadlines. Since we all have these interruptions to "our normal life routines" on a regular basis, we all understand and support each other when confronted by a looming deadline. I had promised Skotia

Gallery, in Santa Fe that my new piece, “Scorpio” would be available for them to take to ArtLA. Everyone in my family was supportive when I told them I had to work on the piece on Christmas Eve, New Year’s Eve and New Year’s Day. These are generally family times.

What painting to you have hanging in your living room?

I have a number of paintings and drawings hanging in my living room but one of my favorites is a small painting by Scott Prior. Each year I offer a workshop in painting in various parts of Italy with my colleague, Jeremiah Patterson. (www.workshpsinitaly.com)

Scott came on one of our workshops in Assisi as a Visiting Artist and, unbeknownst to me, did an *alla prima* painting of me while I was painting the beautiful Umbrian landscape. He gave me this painting as a gift a few years back. This little gem reminds me of my own personal paradise and never fails to transport me back to the richness and warmth of sunny Italy.

How has digital accessibility come into play with your work?

Digital accessibility has become an integral part of my art making process. I start a painting by developing its plans and color studies on my computer with Photoshop. I used to do watercolor studies in bound journals (part of me misses this ritual) but I can accomplish what used to take me 2 or 3 days to do in a single afternoon.

I also use the web for researching my images. Recently I began drawing into my gold backgrounds by using selective tooling and burnishing techniques. I have been working on a series that has drawings of charts of the constellations in the gold. The charts are interpretations of 17th century engravings made by the astronomer artist John Flamsteed.

I found Flamsteed’s work on a large and beautiful web site, *Atlas Coelestis*, which is the creation of Italian historian, Felice Stoppa, of Milan. I emailed Stoppa, asked for permission to use Flamsteed’s work in the background of my painting and he immediately obliged. Felice took an interest in my work and we became good friends. He sent me a gift of a hand bound, limited edition book of Flamsteed’s engravings and I made a silverpoint drawing of his daughter, Giulia, for him in return. My wife, Lee-Ann and I were able to meet him and his family on a recent trip to Milano.

What tool or supply can you not live/work without?

I could not live without the many of jars of beautiful pigments that I have collected from all over the world. I love finding exotic and beautiful pigments and mentally recording them for later use in “that perfect spot” on a new painting. For example, I stumbled upon a dusty apothecary shop on a back street in Florence and, in a jar way in the back of the store, I discovered the most beautifully intense ground malachite... a pigment that I now use judiciously in intense green areas of my paintings.

Explain your process.

I have included photos of “Scorpio” in progress. As mentioned above, I start a painting as a 21st Century Artist by developing it as a maquette of sorts on my computer with Photoshop. After planning my image, I shut down my computer, mentally return to the 15th century and begin executing my painting. I often listen to books on tape, opera and even Gregorian chants while painting. Framing is of great importance to me and it is at this time that I also plan for how the painting will eventually be framed.

The tempera painting begins as a full, tonal drawing in ink on my hand prepared panel. I often start by doing a silverpoint drawing then covering it with a fully developed ink drawing. If I am applying gold to my painting using the traditional water gilding technique, it must be done at this time. After gilding, thin layers of color (pigments mixed with egg yolk) are carefully applied by alternately glazing and modeling with transparent and semi-opaque colors.

I work the fleshtones in a figure painting much in the way 14th Century Artist Cennino Cennini described the process in his book “Il Libro dell’Arte”. All of the skin areas in the ink drawing are first painted over with green pigment. My students often refer to this as the “Kermit the Frog” state of the painting. At this point thin, warm glazes are applied to selectively remove the green from the painting. The key to good skin tones is a presentation of the proper mixture of cools and warms. Since green is the compliment of pink it can neutralize the cooler areas of the skin if allowed to peek through the warmer tones applied over it. Essentially one removes the green in warm areas like the cheeks, chin and lips and allows it to have a slight presence in cooler areas such as the five-o’clock shadow area in a male’s face.

After the painting is complete the gold that was applied earlier is burnished and tooled with agate burnishers and various punches.





Scorpio egg tempera with gold, silver and palladium leaf 30"x26"

Noah Falck

www.noahfalck.org

Noah Falck is an elementary school teacher and the author of the three chapbooks, most recently, *Life As A Crossword Puzzle*, winner of the 2009 Open Thread Chapbook Contest. His poems have been nominated for a Pushcart Prize and appeared in numerous journals and literary magazines, including *Forklift Ohio*, *Greensboro Review*, *Gulf Coast*, *Kenyon Review*, and *LIT*.

from WINE IN A COKE CAN

After the rain the leaves look imagined
and the clouds recycle themselves into a strange sleep.
The working lungs of trees took shorter breaths,

not that we noticed. We took everything for granted
and moved like a herd of deer around the outskirts
of the city. After the rain the river smiled

aggressively and stole the green from the plants
along the edge. The city was a large grey room
littered with sidewalks that hurried people

along with a retro bass thump. And to the river
all the strangers went, their patterns
of breath the real instruments of nature.

from WINE IN A COKE CAN

In the earliest part of the day, the part without any light,
without sun, you are the idea of global warming,
and the traffic makes a smoggy sunset inside your skull.

I am out in a triangular field with the deer, the squirrels.
We are chasing the snow beneath the tribe of dark.
Somewhere a section of the river is dying.

The living always ends. The night grows out
of itself as you roll over in bed and dream of what
doesn't kill you. You become the purple park of the dark,

the beautiful part of a bruise. Outside everything slowly
becomes a fleshy nakedness. The thin trees ache with music,
and drape themselves over roads paved sullen with half-light.



Daniel Maidman

<http://www.danielmaidman.com>
<http://www.danielmaidman.blogspot.com>

Daniel Maidman was born in 1975 in Toronto, Canada. He has attended life drawing workshops 2-3 times a week since 1998. He also spent two years working on an anatomical atlas based on human cadaver dissections, illustrations from which are currently in use in the United States Army's forensic field manual. He moved to New York in 2006. His current paintings range from the figure and portraiture to still lifes, machines, and cityscapes.

His work has been shown in juried shows at galleries in New York, Ohio, Missouri, and Oregon. He has been a finalist in *The Artist's Magazine's* figurative painting competition (2009, 2010), and his paintings and writing on art have been published by *ARTnews*, *American Art Collector*, *International Artist*, SUNY-Potsdam, and the blogging section of *artistdaily.com*, the online presence of *American Artist* magazine. His work is included in numerous private collections.

"I am chasing after the specifics of the individual – of the personality and soul, as it is manifested in the face and the flesh. Some tools texture my work: my adoration of women, my fascination with color, my mythogenic sense of narrative. I want the work to live, to breathe, to take over some of the space you are sharing with it."

Daniel Maidman



Q&A Daniel Maidman

Do you have a ritual you follow before each new work is started?

I do. Generally speaking, figurative work starts from the impulse to make a painting of a particular model. This impulse may lie dormant for months while I search for an idea – either an idea about how to express what I understand of the model, or a more free-standing idea to which the model is well-suited. Once the impulse becomes more active, I tend to retreat to the squalid, but very quiet, upstairs dining area of a particular deli in lower Manhattan. I

take my sketchbook with me, and begin to doodle the ideas for the painting. They may start with a color combination, a composition, a pose, an emotion, anything really. I refine and edit the ideas until I have something I like enough to move forward. Then I'll book the model for a preparatory sketch, and experiment with modifications of the idea in collaboration with the model. When we find something expressive and physically possible, I start painting.

Detail what is on your palette.

I don't have any formal training in oil painting, and it is possible that my palette reflects this gap. I primarily use Windsor and Newton, Munsing, Sennelier, and Gamblin



paints. I haven't a clue about mediums, so I stick to turpenoid or linseed oil if I need to thin the paint. Some people are very good at matching the colors they see in front of them, whereas I am quite horrible at it. Instead, I think about the coloring of whatever I'm painting, usually a person, for a long time in advance, and then select a fairly limited palette which I depend on throughout the painting. I often use an undercoat of thin Sennelier cool grey, then sloppily apply a thicker flesh coloring over the area I plan to do. Then I get fussier, lightening light areas with white or naples yellow, and darkening dark areas with more of the cool grey, or black. So what I've got on my palette is whatever I'm using for flesh, which will either be a modified

pre-mixed flesh tone or my own mix of the standard yellow ochre, cadmium red, and french ultramarine or raw umber, plus white, naples yellow, cool grey, and black. Although I am prone to episodes of obsession with phthalo turquoise or cadmium orange, and will sometimes paint entire paintings reflecting this cognitive disorder.

How have social networks such as Facebook, Twitter and others come into play with your art?

Well, they account for a lot of time I could be spending painting. I only joined Facebook within the past year, and largely as a result of a long campaign by my communications-savvy mother, whose position was that as

CENTER: **You Will Not Be Forgiven** oil on canvas 60"x36"

ABOVE: **The Sicilian Expedition** oil on canvas 60"x40"



a professional artist, I couldn't afford not to be on it. I haven't given in to Twitter yet, but I'm on more art-oriented social networks than I can really remember or update. I can say with certainty that I have sold more than one piece and been included in more than one publication or show because of Facebook. So in absolute terms, it has yielded career results, although I'm not convinced that the results couldn't have been obtained more efficiently by some more clever means. What is irreplaceable about Facebook particularly, but the other networks as well, is the opportunity to see a lot of art which would never otherwise have come my way, and to hear what artists are thinking about on a microscopic, day-to-day level. This is very exciting and educational, and has led to friendships, inspired a good deal of pondering, and even resulted in some paintings. Blogging has been a net positive as well, because in the course of making my thoughts comprehensible to others, I have been forced to understand them clearly myself.

Do you collect any art yourself and if so what, if anything, was the first piece you sold or gave to someone?

I have a very small art collection, in part because my own work is cluttering up the walls and in part because I can't

afford most of the art I like. But I am lucky enough to have a few small pieces by friends I admire and learn from. My first real sale resulted much more from a pull by the buyer than a push by me. I was in Los Angeles, going to life drawing and idly making little oil sketches without considering where I was going with it. A friend of mine, a very ambitious guy who is now a VP at a major studio, took me aside and said, "Look here, I think you could really make something of this, and I'd like to own your first significant painting. So here's a thousand dollars, now go paint whatever you want, but make it good." I had never considered the work in that light before, and at that time had only been using burnt sienna and white in my oil sketches. But I decided to do a life-sized natural-color figurative painting, and it only took me two canvases, six months and \$1500 or so to do it. In some ways, I think it's still my best painting. The model had, and has, a riveting personality and appearance, and because I had no idea how to do almost anything in the painting, it radiates the energy of my desire to make a worthwhile image of the model and my uneasy footwork on the very edge of failure. It's awkward, but it's alive, and I'm very proud of it. I'm also still grateful to my friend for kicking me in the ass like that.

Roberto Garcia

Roberto Garcia is an MFA in Poetry candidate at Drew University. A native New Yorker now residing in New Jersey Roberto enjoys writing short fiction and occasionally painting with oils on acrylics. To contact Roberto you can email him at <mailto:rgarciasr@gmail.com>.

Mamá Ana's Apartment in Washington Heights

The clang of the police-lock supporting
The door, bids us our welcome,
She stepped just outside of it,
The wall behind spared little room,
We remained perpetually stunned at
How leathery she was, how silvery she
Was and how powerfully compact she was,

Following a map etched in sub-conscious,
We entered and went left, down the short hallway,
A closet built in the middle, its door ajar on the right,
Too cramped, too occupied to attend to
Our coats, the living room was also the
Dining room, a film of odorless
Grease huddled against each piece of furniture

Clear plastic over the loveseat, sofa,
Armchair, oversized Singer sewing
Machine by the oversized window and
Outside that, a fire-escape to the alley,
I drank *café con leche* [1] off it, out of a tin cup,
With big buttered Yeya crackers,
Mamá Ana's loving eye's upon me, *come mijo* [2],

We watched movies late into night, she talked through the
Good parts, and nodded off mid-way, we took endless
Pictures, that's all they have left, I've the memory, of
Sneaking into her bed, the rats tap dancing on the
Kitchen sink, she said lie still and you can stay,
So I did and I slept to the echo of her breathing,
Bouncing off the close walls, of her Uptown sanctum

[1] Coffee with milk [2] Eat my child

Grace Notes:

Grace Cavalieri interviews three women editors.



Amy King edits *esque* an online journal. *oetry* is the kitchen sink, *ifesto* is everything but.

oetry includes the texts of poets' native turf: poems, prose poems, verse-fragments, visual po-work. We are interested especially in the work considered too strange, too out-there or in-here, atypical, (not-) you, overly bold or bald — just too-something to submit elsewhere. That work "editors wouldn't understand," the *esque* oems.

ifesto is a field for poets to lucidly engage beyond their poetry. It may include: manifestos, rants, theoretical or personal essays, half-formed statements of poetics, travelogues, music or literary or art critiques, a recurring dream. Or poets might write a piece especially for us: define or fracture the -etics, -eerness, -ility, -onality, -ism they write from or despite of. Lovingly describe their perimeters, or dream off the map. We're not invested in our poets' credentials: we promise to always revel, never judge.

Amy King

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GC: *What is the most important question you wish someone would ask you about your own poetry?*

AK: Why don't you like your own poetry anymore? What can your poetry do next?

GC: *What editing obstacles do you come across on a regular basis and how have you tried to overcome them?*

AK: People I've solicited sometimes don't send work, no matter how much I flatter or dog them. It's frustrating. So I make sure to read widely and solicit many, many poets as we begin to plan an issue.

GC: *How strongly do you feel that today's poetry is dominated by the Caucasian male? Elaborate.*

AK: Poetry itself is not dominated by these guys, but certainly, a few publications make it seem that way. I think many diverse people write poetry daily. What gets published is another story. Recently, I participated in VIDA's "The Count" [<http://vidaweb.org/the-count-2010>]. The graphics there illustrate my efforts around this issue perhaps more clearly than anything I could reiterate here. Take a peek and also listen in on this conversation, "What We Talk About When We're Talking About the Count" [<http://vidaweb.org/what-we-talk-about-when-were-talking-about-the-count>].

GC: *What percentage of your own work is published versus what is published in your own publication?*

AK: I don't publish my own work in *Esque*. I try to disseminate as many good poems by others as possible in a period of time that is manageable and consistent. I had to give up the reading series I ran in Brooklyn for several years because I could no longer juggle my responsibilities as well as the series and the online magazine.

GC: *Have you published your favorite living poet yet? And if yes who and if not whom?*

AK: I don't think I have one favorite, but I certainly have published many poets whose work I admire. In fact, I hesitate to name any specific poet because I don't publish work I find to be anything less than admirable.

GC: *If you had millions of dollars at your disposal dedicated to only poetry, how would you spend it?*

AK: I would start a writers' and artists' colony as well as figure out the best means of book and art distribution that would end up being sustainable independent of my millions, which would eventually run out. I guess that means I would start a non-profit organization to publish and help artists sell their work. I would also provide childcare fellowships to parent-writers whose family obligations don't permit them to go for one-month stays at a colony. Writers need time; I would give it to them anyway I could.



Kim Roberts is editor of the online journal, *Beltway Poetry Quarterly*, publishing authors from the greater Washington, DC region for eleven years. She is author of three books of poems, most recently *Animal Magnetism*, winner of the Pearl Poetry Prize (Pearl Editions, 2011), and one nonfiction book *Lip Smack: A History of Spoken Word Poetry in DC* (Beltway Editions, 2010), and editor of the print anthology *Full Moon on K Street: Poems About Washington, DC* (Plan B Press, 2010).

Photo by Andea Carter Brown

Kim Roberts

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www.beltwaypoetry.com

GC: *What is the most important question you wish someone would ask you about your own poetry?*

KR: Hmm. Perhaps something about how I try to balance personal and historical information within my poems.

GC: *What editing obstacles do you come across on a regular basis and how have you tried to overcome them?*

KR: I have an ongoing frustration with free-verse writers whose poems have interesting content and word choice, but little musicality. I wish writers would learn more control over the form of their work--through line breaks, pacing, line length, rhythm, etc. I have not tried to "overcome" this problem: I usually do not make editorial suggestions; I either accept a piece in its flawed form, or turn it down, so most writers don't ever hear that this is a major problem. I do occasionally teach short-term workshops on form in free verse.

GC: *How strongly do you feel that today's poetry is dominated by the Caucasian male? Elaborate.*

KR: Well, these things are very slow to change. It is certainly less of a problem than it was when I was in grad school. But I think we won't see true gender and racial/ethnic diversity that truly matches our population for another few generations.

GC: *What percentage of your own work is published versus what is published in your own publication?*

KR: That's an interesting question about publishing! I went back and counted...

In 2010, I published two books--but neither included my own poems. I had poems of my own included in four anthologies, and in four literary journals.

I published four issues of *Beltway Poetry Quarterly*, including a total of 76 poets, plus essays by eleven others. The print anthology I published included 101 poets.

In 2009, I published twelve of my own poems in five literary journals, and was included in one anthology.

I published four issues of *Beltway Poetry Quarterly*, including a total of 57 poets, plus essays by eight others.

GC: *Have you published your favorite living poet yet? And if yes who and if not whom?*

KR: Since I publish only authors with ties to the greater DC area, that narrows the field significantly. I have many favorite authors who don't meet my geographical criteria! But among the DC writers, I have been fortunate to publish many poets I admire, including Francisco Aragón, Holly Bass, Sarah Browning, Regie Cabico, Kenny Carroll, Grace Cavalieri, Teri Ellen Cross, Kyle Dargan, Joel Dias-Porter, Thomas Sayers Ellis, David Gewanter, Brian Gilmore, Michael Gushue, Reginald Harris, Gray Jacobik, A. Van Jordan, Merrill Leffler, Toni Asante Lightfoot, David McAleavey, Linda Pastan, Myra Sklarew, Hilary Tham, Venus Thrash, Dan Vera, Belle Waring, Joshua Weiner, Reed Whittemore, and Terence Winch.

GC: *If you had millions of dollars at your disposal dedicated to only poetry, how would you spend it?*

KR: Paying authors! I can only pay contributors in years that I get grant support. Unfortunately, I don't get grants every year.



Based in Reston, VA, the online poetry magazine, *No Tell Motel* (www.notellmotel.org), launched in 2004 and the poetry micropress, *No Tell Books* (www.notellbooks.org), followed in 2006. Poems published in *No Tell Motel* have been selected for the Best American Poetry, Best American Erotic Poetry, Sundresses' Best of the Net and Dzanc Books' Best of the Web. Authors published by *No Tell Books* include Jill Alexander Essbaum, Rebecca Loudon, Bruce Covey, Hugh Behm-Steinberg, Laurel Snyder, among others. The editor and publisher of *No Tell* is poet, Reb Livingston, author of *God Damsel* (No Tell Books) and *Your Ten Favorite Words* (Coconut Books).

Reb Livingston

www.reblivingston.net

GC: *What is the most important question you wish someone would ask you about your own poetry?*

RL: I appreciate questions that lead me to see or think about my own work differently than I already have. Sometimes I'm uncomfortable talking about my own work, maybe because I don't away feel that I'm any kind of expert on it. I can explain my process, intentions, etc., but the work becomes something of its own and can feel like a stranger.

GC: *What editing obstacles do you come across on a regular basis and how have you tried to overcome them?*

RL: Time and energy. It's always time and energy. I try to get a handle on it by better managing it, shorter reading periods, fewer books, etc. These are my projects and I do them because I want to, so I figure out ways to make that possible. I've had help in the past, but receiving help that is beneficial takes a lot of time and energy. A lot more than if I just did it myself.

GC: *How strongly do you feel that today's poetry is dominated by the Caucasian male? Elaborate.*

RL: Poetry is not dominated by anyone. Poetry cannot be dominated. In a number of publishing venues, there is a moderate to strong slant towards publishing the work of white men. I don't think this is a conscious decision on the parts of the editors and publishers. If it were, they wouldn't be so defensive when presented with the statistics. They would own it. But very few do. Since I do believe it's unconscious, I think it's important to explore why and how it's happening. As an editor I find it ridiculously easy to find really great poems by women poets. Why is it so easy for me and not for others? What are we doing differently as editors? How are we approaching poems differently? Why might women poets be sending their work to No Tell Motel and not so much to other publications? These are discussions we need to keep having no matter how tired or annoyed some might feel about the topic.

GC: *What percentage of your own work is published versus what is published in your own publication?*

RL: No Tell Motel publishes 260 poems a year, roughly 1650 poems to date of this writing. No Tell Books has published 10 full-length collections (1 of which is mine), 2 anthologies and 2 chapbooks (1 of which is mine). Roughly 175 of my own poems have been published in a variety of places, 2 full-length collections and 2 chapbooks. I couldn't begin to figure the percentage out of everything I've written. I don't keep those kinds of records.

GC: *Have you published your favorite living poet yet? And if yes who and if not whom?*

RL: I don't have a single favorite poet. Some of my favorite poets who I've published are Amy Gerstler, Kirsten Kaschock, Danielle Pafunda, Anne Boyer, Charles Jensen, Rauan Klassnik, to name a few. I would love to publish work by Hoa Nguyen, Lara Glenum, Harryette Mullen, Fanny Howe, among others.

GC: *If you had millions of dollars at your disposal dedicated to only poetry, how would you spend it?*

RL: I would find around 50 worthy publishers, organizations and groups to divy the money among. The last thing I'd ever want to become is a mini-Poetry Foundation wannabe lording over a big pot of cash. Administration and management ain't my bag. As broad of a vision that I like to believe I have, it would still be narrow in the grand scheme. I'd rather identify and recognize those who I felt were doing the really good, important work and give them the ability to further do that work. I think the money would be better used by different people in smaller amounts. Otherwise people (even those with the best intentions) become frivolous, including me.

Brad Woodfin

www.bradwoodfin.com

Brad Woodfin was born in Marblehead, Massachusetts in 1970. He moved west in 1991 and eventually studied printmaking at The Evergreen State College. He started showing his paintings professionally in 2008. He has shown in Vancouver, Calgary and New York. His most recent show opened December 16th, 2010 at Sloan Fine Art in New York. He lives in Montréal, Québec.





Tchad oil on panel 16"x12"

Q&A Brad Woodfin

Do you have a ritual you follow before each new work is started?

I follow many rituals before I start working. I do a number of things to burn off some energy. If it is summer I will work with the plants I grow on my roof. I will clean the house. I will go for long walks. It is rare that I can wake up and start working right away. I feel too anxious. I need inspiration from the outside. Ideally it would be a walk with headphones in the summer, really early in the morning. Music is a huge part of my ritual. It will set my mood and often the mood of whatever painting I am working on. Some paintings have a

distinct soundtrack; either a specific song or an album. I can see some paintings after I have finished them and I know exactly what record or song they are.

Do you collect any art yourself and if so what, if anything, was the first piece you sold or gave to someone?

I love collecting art. I get most of my stuff from thrift stores flea markets and yard sales. I love old stuff. I have found some amazing paintings and prints. I don't think I have ever bought anything at a gallery. I guess that's bad considering the line of work I am in. I have a couple of nice pieces, contemporary work, a painting by Marion Peck and a lithograph by Stanley Donwood. The Marion Peck painting



White Monkey oil on panel 11"x14"

was a gift from her to my partner and I won the Stanley Donwood at the record store I used to work at for making a window display. The first pieces I did I gave away. I am not sure when I sold my first piece.

You are living at the turn of the 19th Century. Which artist are you and why?

Van Gogh. I would want to be in France but be from Holland. I think he was just so amazing, so punk. I could never be like him, but I want to be. He felt so much about what he was doing. There's really not much more to say about him that hasn't been said, and I am not a man of words. I love his work. If I could own any one painting in the world it would be by him. For probably a more pleasant life I

would pick Monet, but mostly so I could look like him and try to seduce Rodin.

What painting do you have hanging in your living room?

I have a lot of paintings hanging in my living room. There is one of a Montréal street scene that was painted in the 1950s. It is of some of the typical houses here. I really love it. I love Montréal. It is really special to me and to have this old painting means a lot. It looks to be late spring, a nice sunny day but before any of the trees have started to bud. It is a strange time in Montreal. It can be really warm but nothing is green. After the winter one is just so ready for life to start again and this painting was done at just that moment, right before it starts.



Egret Wading oil on panel 12"x16"



Ibis oil on panel 16"x20"

“My work is about the lightness and darkness of life and a devotion to animal kind.”

Brad Woodfin

Nathan Walsh

www.nathanwalsh.net



Nathan Walsh was born in Lincoln, United Kingdom in 1972. He received his first degree from the Liverpool School of Art and his Masters from the University of Hull studying under the noted realist painter Clive Head. He paints full time from a studio space in York.

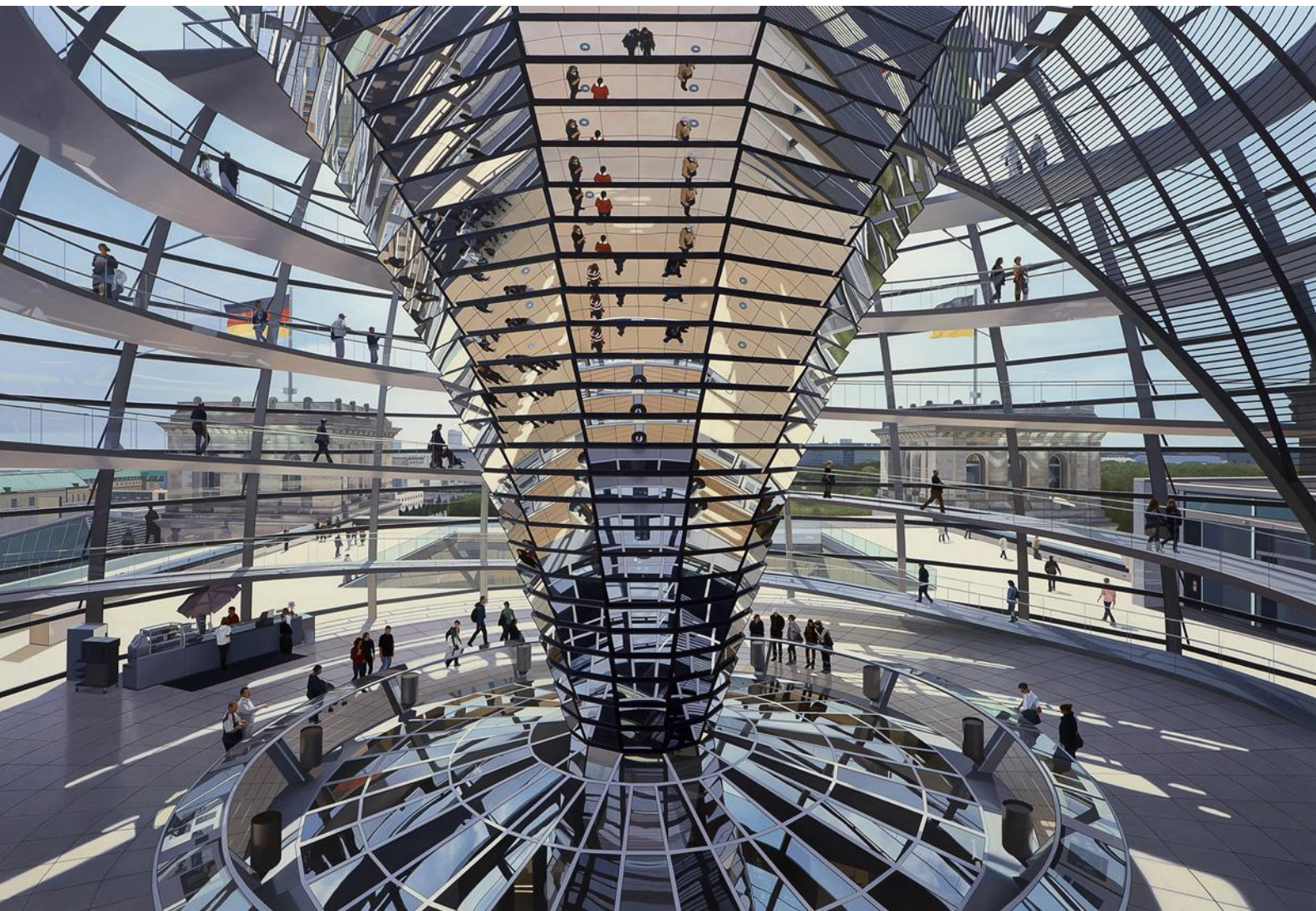
He has had work in over fifty exhibitions including shows at the Royal Academy, Lambeth Palace and Eton College. He has shown in commercial galleries in London, California and Zurich who have placed his work in private and public collections worldwide. He is currently represented by the Albemarle Gallery in London where he is working on a series of paintings based on Jerusalem.



Queensborough Bridge oil on linen 191 x 237 cm



Lloyds Vertical oil on linen 204 x 125 cm



Reichstag Dome oil on linen 155 x 229 cm

Q&A Nathan Walsh

Do you have a ritual you follow before each new work is started?

Before I start a new painting I make numerous thumbnail drawings which I post on my studio wall. I will live with these drawings around me for a period of months or even years before one is selected to be made into a large scale work. Most are discarded or revised until I feel confident enough about a particular idea to pursue it. The process of making each painting is highly labour intensive with each work taking up to four months to complete, so I must be completely committed before I start. Each working day follows a strict routine, which starts with walking to my studio for 7.30am. My first half hour involves wiping down my glass palette from the evening before, pouring a fresh cup of medium for the day and then preparing the paint I intend to use for the day.

What are your tools of the trade and do you have a secret weapon?

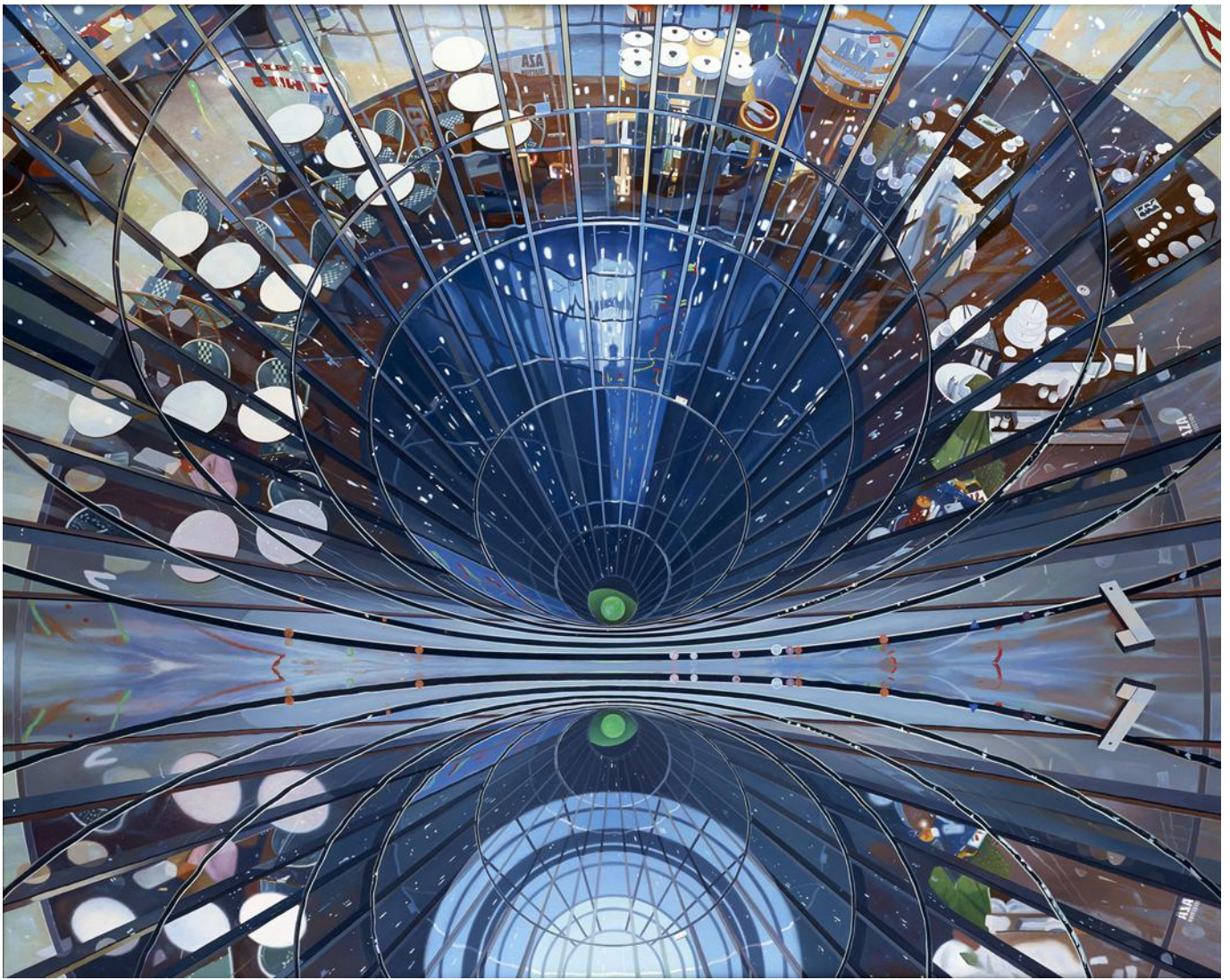
My tools are straightforward, good quality oil paint and good quality sable brushes, lately I've started using a small

spray gun to apply thin glazes of paint towards the end of a painting.

If I have a secret weapon then it's my camera. I use an old medium format film camera to collect material and shoot only using transparency film. Whilst none of the imagery I collect could be described as good photography it does capture something of the experience of being back in a particular city. Each painting is built up from the raw information contained within numerous different slides.

By attaching whichever slide I'm working with to a magnifier I can then hold it up to the studio light. This I believe is the closest you can get to reliving the experience or being back on location. The slide has no real physicality and by holding the slide up to the studio light, putting it down again then making a decision about what I've seen therefore stops me from merely copying the information present. It's also the closest parallel I've been able to find to the process of observational drawing I look at your subject, look at your drawing and make a mark, look at your subject and repeat.

How have social networks such as Facebook, Twitter and others come into play with your art?



Multiverse oil on linen 144 x 188 cm

I have always felt that maintaining a dialogue with other artists is a vital part of an artist's development. Social Networks now facilitate most of the communication I have with other artists, whether that be posting photographs of works in progress or keeping up to date with who's showing where. Before joining Facebook I had a small group of realist artists I would stay in touch with, now I have much wider group of people to share ideas and information with from stained glass designers to museum curators. Being a full time artist is often a solitary pursuit so interaction with other creative people can only be a positive thing.

Do you collect any art yourself and if so whose?

I'm an avid collector of prints, particularly by British and American artists from the Etching Revival. I have around thirty original etchings by Frank Brangwyn mainly of industrial scenes which I gain great pleasure from. I also have a good collection of British Art Glass from the 1960s onward which I find fascinating. As with a lot of artists I know, surrounding yourself with beautiful objects is a rewarding and inspiring pastime.

“I make paintings which deal with the multifaceted experience of being within the city. Whilst the work makes direct reference to reality, it presents an alternative world, governed by laws of my own making. Space is constructed and manipulated using a perspectival framework independent of its source.”

Nathan Walsh

Lita Cabellut

Exploring the Humanity in Cervantes' *Don Quixote*

“Reading made Don Quixote a gentleman, but believing what he read made him mad.”

George Bernard Shaw



LITA CABELLUT is a painter and a conjurer. Her paintings and sculptures capture that interior mysterious space within the minds of her creations, a complex brew of imagination and compulsion to deal with occult dreams and longings and terror and fragility of the human condition. Her genius lies in her ability to make visible the invisible: passion pours forth from her large-scale portraits that demand our attention and invite us into the process of her creative mind.

Cabellut is a Spanish painter, born a gypsy in the earthy streets of Barcelona, her father unknown, deserted by her prostitute mother at age three months and nurtured by her grandmother who sequestered her as a gypsy from schools, until her grandmother's death: Cabellut at age eight was placed in an orphanage. Hungry for knowledge she rapidly rose through the ranks of education ultimately being accepted into the Fine Arts School in Amsterdam, where instead of embracing the current obsession with abstract art she found connection with Francis Bacon's tortured figurative paintings and fellow Catalan artist Antoni Tàpies' abstract expressionism, with an emphasis on his *pintura matérica*—incorporating mixed media such as detritus, earth, rags and stone into his paintings.

Adding these influences of raw passion and earthy, dimensional technique to her already established infatuation with the works of the masters of the past – Rembrandt, Velázquez, El Greco, Ribera,



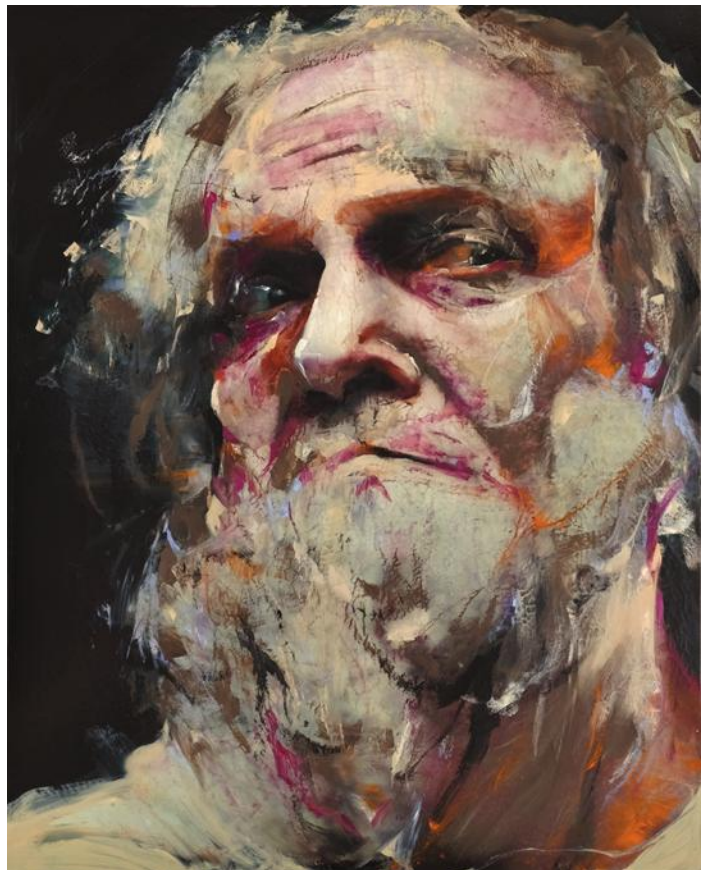
Don Quixote y Sancho Panza 67" X 118"

Don Quixote VIII 99" X 79"

Fernando Galego and Goya – gathered from her studies and her countless hours of absorbing the works in the Prado Museum as a young girl, Lita Cabellut began creating her evocative paintings and sculptures that have continued to develop and define the connection between bruised humanity, the soul, and the naked reality of her figures with the eye of the observer.

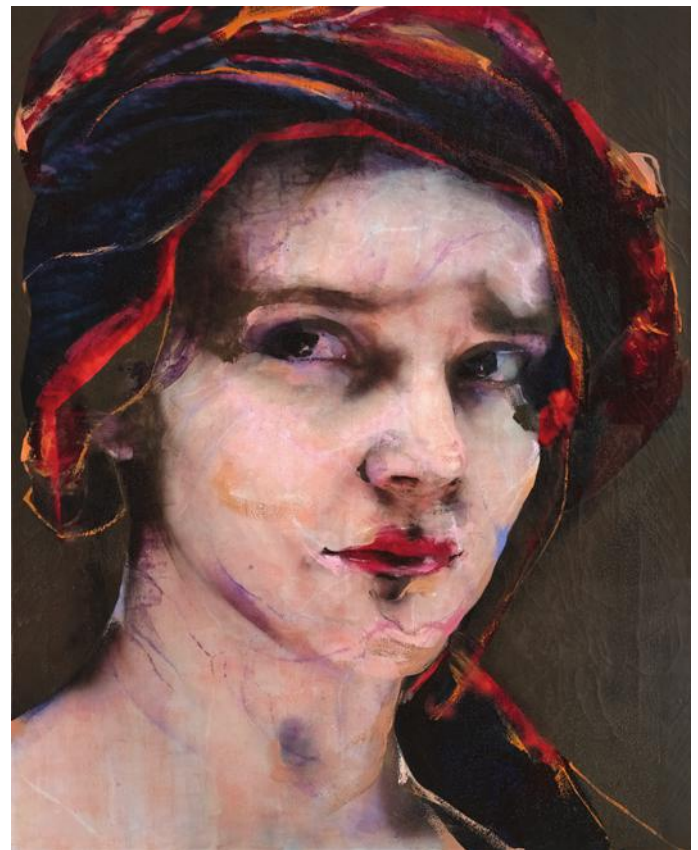
Cabellut works serve as a bridge between classical tradition and contemporary painting, a bridge from which she creates faces and figures from memory, infusing her own history as a street gypsy whose world was populated with the disenfranchised prostitutes, thieves, and homeless victims of an abusive society into the 'models' she paints. She is able from experience to see from behind their eyes, their cautious stares, and to engage her audience with a sense of challenge mixed carefully with compassion. Working on large-scale canvases with oil and plaster on linen, she combines the visceral surface texture with passionate brush strokes, a painterly technique that aims for emotional release instead of precise re-creation. And it is this approach to expressing madness that she brings to life the characters from Miguel de Cervantes' **Don Quixote**.

Lita Cabellut's approach to the great novel *Don Quixote* is not illustrative but rather a reaction to the varied moods and symbols the three main characters represent. This body of work deals with images of Don Quixote, the Knight of the Sorrowful Countenance, an old





Dulcinea XVIII 79" X 63"



Dulcinea XII 102" X 79"

**“For myth is at the beginning of literature,
and also at its end.”**

Jorge Luis Borges



Dulcinea XI 102" X 79"

gentleman whose dreams become delusions as he sets out on his quest to correct the evils of the world with his trusty, patient companion Sancho Panza, and the common girl who becomes his Lady of inspiration, Dulcinea. The multiple images of these three characters create a state of response from the viewer, an invitation to deal with the passionate thrill of Don Quixote's delusions while at the same time softening the understanding of how these three common people rise and ultimately return to their existentialist state.

The artist, also a poet, is devoted to the work of the Argentinean poet Jorge Luis Borges, a writer who like Cabellut was fascinated with Cervantes and his epic novel. Appreciating the fact that Cervantes was a soldier in Urbina's army, Borges wrote the following poem that addresses the fictional knight in a manner not unlike Cabellut's imagery:

A Soldier of Urbina

Beginning to fear his own unworthiness
For campaigns like the last he fought, at sea,
This soldier, resigning himself to minor duty,
wandered unknown in Spain, his own harsh country.
To get rid of or to mitigate the cruel
weight of reality, he hid his head in dream.
The magic past of Roland and the cycles
Of Ancient Britain warmed him, made him welcome.
Sprawled in the sun, he would gaze on the widening
plain, its coppery glow going on and on;
he felt himself at the end, poor and alone,
unaware of the music he was hiding;
plunging deep in a dream of his own,
he came on Sancho and Don Quixote, riding.

Studying, then, the images of Don Quixote and Sancho Panza and Dulcinea from this body of work the



Sancho Panza XII 102" X 79"



Sancho Panza XI 102" X 79"

artist named *Madness and Reason* is in many ways a summary of Lita Cabellut's life to date and her enormous gift for communication of those yearnings and phobias and delusions and realities that pour forth from these seemingly straight forward portraits. From the inherent delusional majesty of the Knight of Sorrowful Countenance to the joyful hope yet resignation of Sancho Panza and the spectrum of simplicity to sensuous desire and longing for credibility of Dulcinea, the art of Lita Cabellut has taken a journey with Cervantes' cast and turns the lessons of that experience back to us. This is masterful painting, created by a woman of extraordinary gifts married to a resurrected passion: the paintings visit the artist's past, the history of Spain's art and literature, and the unspoken tenor of our times. Lita Cabellut summarizes these paintings in her own poem as follows:

MADNESS & REASON

Don Quixote
 Vertical stroke are breaking the wind's spare time
 Spitting out unfamiliar thoughts
 Look
 Look
 They are giants,
 Masters of the despicable night
 Bodies without heads
 Nor sadness
 Defending without pay all that I defy
 Don't you see that I almost die in the act of believing?
 My horse and my lance
 Have made shadows of their curves
 Those who won
 Cut with bites the wind
 And I
 Only remain
 The silhouette of reason

“There is no intellectual exercise which is not ultimately useless.” *Jorge Luis Borges*



Sancho Panza VII 106" X 79"

Paul Cadden

<http://paulcadden.com>

Paul Cadden was born in Glasgow Scotland where he studied graphic illustration at Glasgow College of Building and Printing, and went on to work as a full time commercial artist. He then studied Animation at James Watt College in Greenock, but began to become bored with drawing and painting and dropped out of fine art and worked as a 3D modeler where he found himself drawn into the digital world, but ultimately found this unfulfilling. However the experience gained working as a 3D artist helped improve his drawing technique and develop a more hyper-realist style which is now why he works in pencil and oil. His drawings are held in private collections in the UK, and he is represented by the Plus One Gallery in London and recently took part in their winter show.





New York pencil 22"x33"



"I find myself fascinated by the way we are manipulated through the media, by the use of arguments that favour their particular interests. The suppression of information or points of view by persuading groups of people to stop listening to certain arguments or by simply diverting attention elsewhere is absurd. I believe this ultimately leads to personal cynicism and alienation. I think the creation of art need not lead to alienation and can indeed be highly satisfying as one pours one's subjectivity into an object. Also one can even gain enjoyment from the fact that another in turn gains enjoyment from their art. "The personal is the political": my drawings intensify the moment I want the viewer to question their feelings on the characters and objects used in the drawings."

Paul Cadden

After pencil 22"x33"



Drawing From Detroit pencil 20"x30"

FACING PAGE:
 TOP LEFT: **NVA6** pencil 22"x33"
 TOP RIGHT: **NVA43** pencil 22"x33"
 BOTTOM: **Scottish Landscapes** pencil 22"x33"

Q&A Paul Cadden

How have social networks such as Facebook, Twitter and others come into play with your art?

I find Facebook a great way to communicate to people who maybe wouldn't normally see my work. It was through my website that I got taken on by Plus One Gallery so social media has played a huge part in getting exposure for my art and have had massive interest from overseas galleries from the USA to Havana due to this.

What are your tools of the trade and do you have a secret weapon?

Like most photorealist painters I use a camera and Photoshop to manipulate images to create anew depth of field different light exposure or more interesting

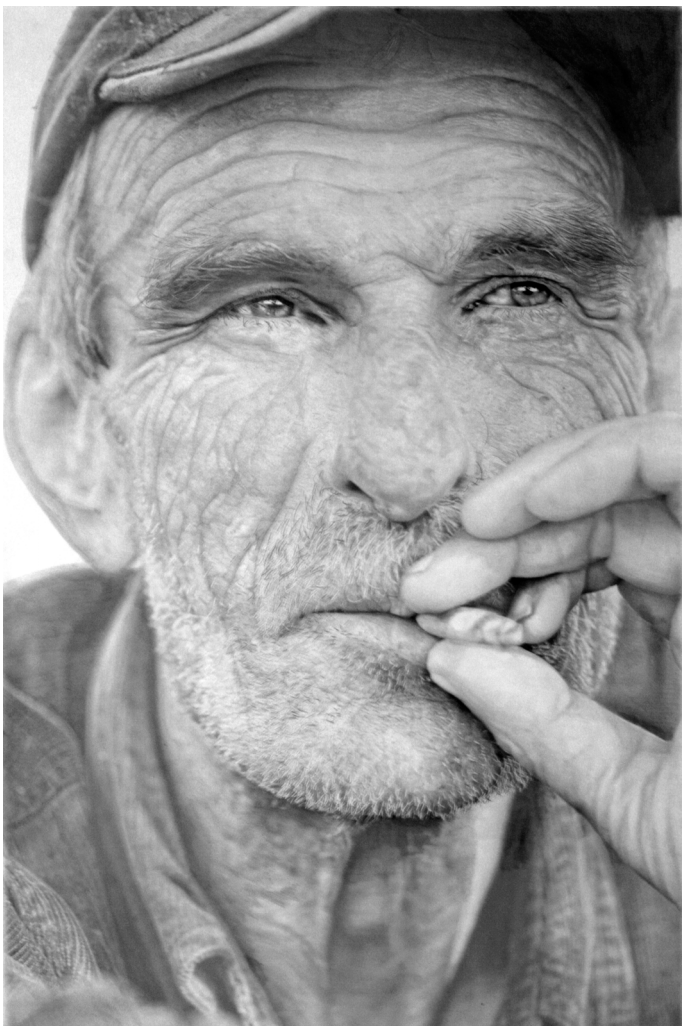
perspectives. As far as a secret weapon that would definitely be patience.

Do you believe art should serve a political purpose or remain neutral?

I feel all art is political.

Explain your process.

A typical drawing would start off with a collection of photos either one I have shot myself or some stock images manipulated in Photoshop. The picture is then gridded in Photoshop transferred onto my laptop so I can zoom into each square which corresponds with each square on the paper. I can also print out close up details for reference sometimes this transforms with the landscapes when one object crosses over to another drawing.



Angela Hardy

www.angelahardyart.com

Canadian artist Angela Hardy grew up in the small, northern mining town of Wabush, Labrador where there was little fine art to be seen. Reading fairy tales, playing dress up and drawing were what helped mold her early artistic direction. As a young adult, art school helped refined her skills. Traveling, visiting galleries and museums inspired her to bring her imagination to life. Over the last few years Hardy's work has become less traditional in it's subject matter and has been leaning more to the candid or whimsical side of portraiture. When working in this fun, contemporary theme, it's her belief that when people are given the opportunity to express themselves they provide a brief glimpse of who they really are.

Hardy received a BFA from NSCAD, Halifax, NS and a Visual Arts Diploma from CNA, Stephenville, NL. She is also in private collections in both Europe and North America, including the collections of Howard Tullman and Bob Buckingham. Her work has been seen in a number of publications and can be viewed and purchased online. Hardy now resides in beautiful, historic Quebec City, Canada with her husband Grant, who is a concept artist for the entertainment industry.





What Are The Chances? acrylic on wood panel 18"x24"

Q&A Angela Hardy

How have social networks such as Facebook, Twitter and others come into play with your art?

Facebook in particular has given me an opportunity that has helped push the boundaries of my art. For someone who's life revolves around painting people, Facebook allowed me to see a side of people that wouldn't be present in my daily life. When your friends list consists of people from EVERY profession, the lawyer to musician, burlesque dancer to doctor, tattoo artist to homemaker - and of course fellow painters - there is inspiration overload! Luckily friends and fans of my work are only too glad to let me search their photo's albums for inspiration, with permission of course. As a result, I started an ongoing series of small 6x6" paintings called "At Arms Length" inspired by how people choose to take their profile photo's and candid shots. It has become a study into how we like to see and represent ourselves.

Facebook has also become a necessary tool in networking and marketing. It has become a source of information for

finding out what is going on in the Art World and connecting artists to collectors, fans, art students and each other. Social networks aren't just about connecting to our friends and family anymore, it connects both our professional and personal lives.

How has digital accessibility come into play with your work?

Growing up, I was somewhat isolated from the digital age, nor did it play a large role in my art education. Research happened with a library card, rolls of film and a dark room. I can honestly say I am so happy to not be doing it 'old school'! Today I can not imagine my profession without it. Digital accessibility equals instant gratification. My prep work involves digital photography and manipulation, using Photoshop and other programs. Having the ability to make changes to my reference images before and even during the painting process saves a great deal of time and avoids frustration.

Detail what is on your palette.



Louisa Limelight acrylic on wood panel 24"x18"



Ms Beefcake Billy acrylic on wood panel 24"x30"

Primarily I used oils until about 2 years ago, but developed allergic reactions. I tolerated my symptoms until they became unbearable and had to make peace with switching to acrylics, which I now love. I use Golden and Liquitex acrylics and mediums because of the superb quality. I prefer to be consistent with my choice of brands and colors - knowing how your materials will mix and behave is crucial. I use a stay wet palette, but keep all my colors in an ice cube tray (spilt in half), inside the palette. It keeps my colors clean and moist (with the lid on) for weeks with light water misting.

Explain your process.

My process can vary slightly from each body of work that I do. The prep is usually the part that varies the most. My latest series "Get Your Freak On" involves using everything from wigs, costumes and hand made Muppet accessories like eyes, noses, horns, ears, etc. - which I make myself. Then I arrange a photo shoot. Luckily I have wonderful friends willing to pose for me. After the shoot I usually have no shortage of images to choose from. Some digital manipulation and color correcting is often needed to get the desired look I want. The image is then drawn onto the panel - gessoed panels is my choice of surface. I lay glazes of color down when I first begin so that my drawing is still visible. Then I gradually build up the image with paint until the drawing is covered. I'm ready for detailing and final glazes to punch up the color. My favorite part is getting to see the painting come to life.

"I am driven to observe our whimsical nature through candid moments in life. Capturing our desires, emotions and colorful imaginations in paint, I discover more about people and myself. I believe these moments provide us glimpses into who we really are."

Angela Hardy



Let Them Eat Cake...? acrylic on wood panel 30"x24"

Joshua Gray

www.joshuagraynow.com

Joshua Gray is a native of Washington DC and an internationally published poet. He is the DC Poetry Examiner at <http://examiner.com/>, and busts poems that inspire him on his web site <http://www.joshuagraynow.com/>, where you can also find what makes up the sympoe, a poetry form he created. Recent publications include *MiPOesias*, *Front Range Review*, *Qarqsiluni*, and *The Eclectic Muse*. You can find him on twitter using the @jgpoetry handle.

OF THE GHOSTS THAT ROAM

The lake of light that pours into the window at night
is a complete mystery. Indians are too smart to leave the lights on,
and have placed a scarf ornately woven
with pollution between themselves and the moon.
But it is the only way to see these night visitors.

They move in silent purpose so as not to disturb the others
sleeping away the clock, but they disturb me,
gliding into the kitchen, out of the bathroom, over my head.
Occasionally they will bump a table corner,
or speak from their bolted lips.

But for the most part, mice make a more respectable raucous.
And yet, I can't help but listen for them, study their movements,
appreciate their company. While they do not keep me awake,
since my eyes are already open I may as well employ them,
the way a private eye might aim his camera.

But it is only after I have forfeited my right to be asleep,
flung the covers off my feet, risen to my bearings,
catch their dull white eyes,
give into the barrier between them and me,
do I declare myself a ghost that roams.

A sneak peek at
our next issue....





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