**ARTIST STATEMENTS**

“I don’t paint things; I paint only the differences between things… I do not literally paint that table, but the emotion it produces upon me. What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject matter – a soothing, calming influence on the mind, rather like a good armchair which provides relaxation from physical fatigue.”

**– Henri Matisse**

“Getting outside is good for the soul. Through my artwork, I try to bring the outside in. While I make no attempt to portray actual plants or animals, I do want my creations to look like they could have lived or grown somewhere. Living with beautiful objects that pay tribute to the natural world reminds us to slow down and helps us reconnect with nature.”

**– Alison Sigethy**

“My subject matter is nature, whether it is a traditional landscape or a bird and flower painting. I use traditional materials, ink, and brush on rice paper, to capture movement and life — making the brush dance and the ink sing. Everything is captured in the spontaneous dance and movement of the brush as it meets the rice paper. There is no going back and correcting when painting with ink and rice paper. This love of spontaneous Chinese painting has provided a unique segue for my exploration of more abstract techniques of Oriental painting such as “Splashing Ink” or “PoMo”.  These techniques entail pouring color and creating an image from the abstract through the use of traditional brush work. At this point my work ranges from the very traditional to abstract and a blending of the two.”

**– Charlene Fuhrman-Schulz**

“When you take a flower in your hand and really look at it, it’s your world for the moment. I want to give that world to someone else… Nobody really sees a flower – really – it is so small – we haven’t time – and to see takes time… So, I said to myself – I’ll paint what I see – what the flower is to me, but I’ll paint it big and they will be surprised into taking time to look at it.”

**– Georgia O’Keeffe**

“The pre-homoeroticized body forms both my field of action and the basis of my conceptual taxonomy. My sculptures explore both the flux of transfixable signifiers and their complimentary anecdotal formations. My choice of Carrara marble as a medium creates a dialectic between proto-Classical conceptions of idealized form and later Humanistic naturalism. Each figure’s physical struggle is simultaneously inoperative and adjectival.”

**– Michelangelo Buonarroti**