



ANDREA HEIMER  
ANTHONY WHITE  
BENJAMIN EWING  
BRANDON VOSIKA  
CYNTHIA CAMLIN  
DAN MONTEAVARO  
ELLY MINAGAWA  
GAGE HAMILTON  
JESSICA BRILLI  
JOE RUDKO

JOHN CLEMENT  
KAYLA MAHAFFEY  
MARK RUSSELL JONES  
MICAH OFSTEDAHL  
NANCY MINTZ  
PETER LE FLOCH  
RAVENNA RAVEN  
SETH SEXTON  
SHEILA KLEIN  
YALE WOLF



For the Soul



# For the Soul A Group Exhibition

SUMMER 2025 EXHIBITION

Geheim Gallery x Lion & Lamb

**Exhibition Dates:** July 3 – July 27, 2025

**Location:** Common Ground Seattle

312 2nd Ave S

Pioneer Square Seattle, WA

**Soft Opening / First Thursday:**

Thursday, July 3 | 4–9 PM

(Part of Seattle's citywide First Thursday Art Walk)

**VIP Preview Night:**

Thursday, July 17 | 4–9 PM

(RSVP-only for collectors and press)

**By-Appointment Viewing:**

Monday, July 21 – Sunday, July 27

---

*For the Soul* brings together 20 distinguished local and national artists in a group exhibition at Common Ground Seattle, Pioneer Square. Curated by Jackson of Geheim Gallery in partnership with Lion and Lamb Fine Art, the show asks a vital question and seeks to spark dialogue around: *What does the soul of your work look like?* Exploring the very core of artistic expression, the exhibition invites viewers to consider what gives a work of art its unique spirit and meaning. Open from July 3 to July 27 and timed to coincide with the Seattle Art Fair, *For the Soul* offers a distinctive glimpse into the diverse perspectives and creative energies shaping contemporary art today.

This exhibition invites artists to look deeply into the core of their own practice, examining what drives their creative process and what defines their work's unique identity. *For the Soul* is a meditation on what makes each piece resonate at its very essence, whether through material, form, gesture, or concept. It explores how artists distill their vision into something singular, capturing the qualities that make their work distinct and compelling.

By setting a simple but deliberate size limit, no work exceeds 30 x 30 inches the show fosters an intimate environment that encourages viewers to engage closely with each piece. This scale invites a slower, more contemplative kind of looking, focusing on the nuances and details that reveal the true heart of the work.

More than a collection of individual expressions, *For the Soul* builds a dynamic dialogue among artists who explore identity, intention, and artistic language in vastly different ways. The exhibition offers space for reflection, connection, and conversation reminding us that the essence of art often lies in subtlety, precision, and emotional depth rather than spectacle.

**Participating Artists**

Jessica Brilli, Cynthia Camlin, John Clement, Micah Ofstedahl, Benjamin Ewing, Gage Hamilton, Andrea Heimer, Sheila Klein, Peter Le Floch, Kayla Mahaffey, Elly Minagawa, Nancy Mintz, Dan Monteavaro, Mark Russell Jones, Ravenna Raven, Joe Rudko, Seth Sexton, Anthony White, Yale Wolf, and Brandon Vosika. **Press images, artist bios, and additional information available upon request.**

# Andrea Heimer

Andrea Joyce Heimer (b. 1981, Great Falls, Montana) lives in Bellingham, Washington. She received an MFA from the New Hampshire Institute of Art and has held teaching appointments at Oregon College of Art and Craft, Western Washington University, Whatcom Community College, and Emily Carr University of Art and Design.

Heimer's painting and drawing practice investigates the subject of loneliness, largely informed by autobiographical stories such as her own adoption, in order to examine how humans experience feeling alone and its connection to how and why we make art. Her work has been covered in outlets including The Wall Street Journal, Art in America, New York Times, The New Yorker, New American Paintings, and Huffington Post.



## ARTIST STATEMENT

*As an adoptee, I have struggled with feeling disconnected from my adopted family, Montana (where I grew up), and relationships of all stripes. My art practice has been instrumental in allowing me to acknowledge and process the loneliest parts of myself, even as I moved through shifting relationships and numerous homes. This drawing represents a long-awaited place of belonging, my farm, a place I dreamt of as a child and was able to make a reality through artmaking. This is a place I belong to.*

## ANDREA HEIMER

*My Compass Pointed To This Place All Along And To These Creatures And These Trees And Away From All That Other Stuff, 2025*  
graphite on panel  
36 x 48 inches (91.4 x 121.9 cm)

# Anthony White

Anthony White is a multidisciplinary artist based in Seattle, Washington. Working primarily with 3D printing filament as a drawing tool, his practice merges digital aesthetics with traditional methods. With a background in illustration and material studies, his vivid, layered compositions explore themes of identity, consumerism, and cultural memory. White's work spans fine art and design, using unconventional materials to question value, authorship, and permanence. He continues to expand his visual language across mediums, seeking new ways to decode contemporary life.

## ARTIST STATEMENT

*Much of my work explores the tensions between reward and punishment, desire and excess, and how these forces are shaped, and exploited, by media, advertising, consumerism, and societal expectations. My practice is an ongoing investigation into the systems of positive and negative reinforcement that guide our behaviors, values, and identity.*

*Contemporary life operates under a relentless pace, driven by competitive pressures and performative markers of 'success.' We are constantly told what to want, how to achieve it, and who to be. My work reflects and responds to this landscape by using symbols, metaphors, and objects that are spiritually, culturally, and emotionally charged; often nostalgic, recognizable, and layered with associations. My work functions as both an invitation and interrogation, asking viewers to consider what drives us,*

*and why. The soul is a connective force, one rooted in shared experience, storytelling, and the possibility of transformation. It is what binds communities together and what makes change (both internal and collective) possible. Yet in the world we navigate, we are often motivated not by mutual understanding or intrinsic desire, but by heavy-handed tactics of gain and fear.*

*The carrot and the stick is a recurring theme in my practice. It's a metaphor for the manipulative systems we're subject to: structures that demand obedience, performance, and consumption in exchange for safety, belonging, and worth.*



**ANTHONY WHITE**

*QUICK FIX, 2025*  
Pla on panel  
14 x 11 inches (35.6 x 27.9 cm)

# Benjamin Ewing

Benjamin Ewing is a multidisciplinary artist located in Portland, Oregon. With a background in editorial photography and print design, his transition into painting and sculpture is rooted in the same visual principles. He continues to shift these concepts through new mediums. In the attempt to better understand the power of materials and the way in which they can inform one another. Ultimately, providing a language in which we may better understand ourselves. Oil painting, stone sculpture & lighting design are of his current focus.



## BENJAMIN EWING

*Dove, 2025*  
8.5 x 10 x 5.5 inches  
(21.5 x 25.4 x 13.9cm)

Pedestal Dimensions 6 x 7 x 35 inches  
(15.2 x 17.7 x 88.9cm)

Plinth Dimensions  
9.5 x 9.5 x 9.5 inches  
(24.13 x 24.13 x 24.13 cm)

## ARTIST STATEMENT

*On Dove, 2025 Originally intended to be draped over a piercing rod of stainless steel, Dove now proudly stands upon a reclaimed douglas fir beam. Twisting upwards, resting on two points. Carved from a single block, the pedestal's form is intended to reflect an act of compression and release, with a wedge formed in the center holding both poles.*

*Upon further reflection of the show's intent, I originally felt that the soul should be represented in stone within a dramatic scene, being pierced by a steel rod. Inciting the harsh role pain often plays in the understanding of oneself.*

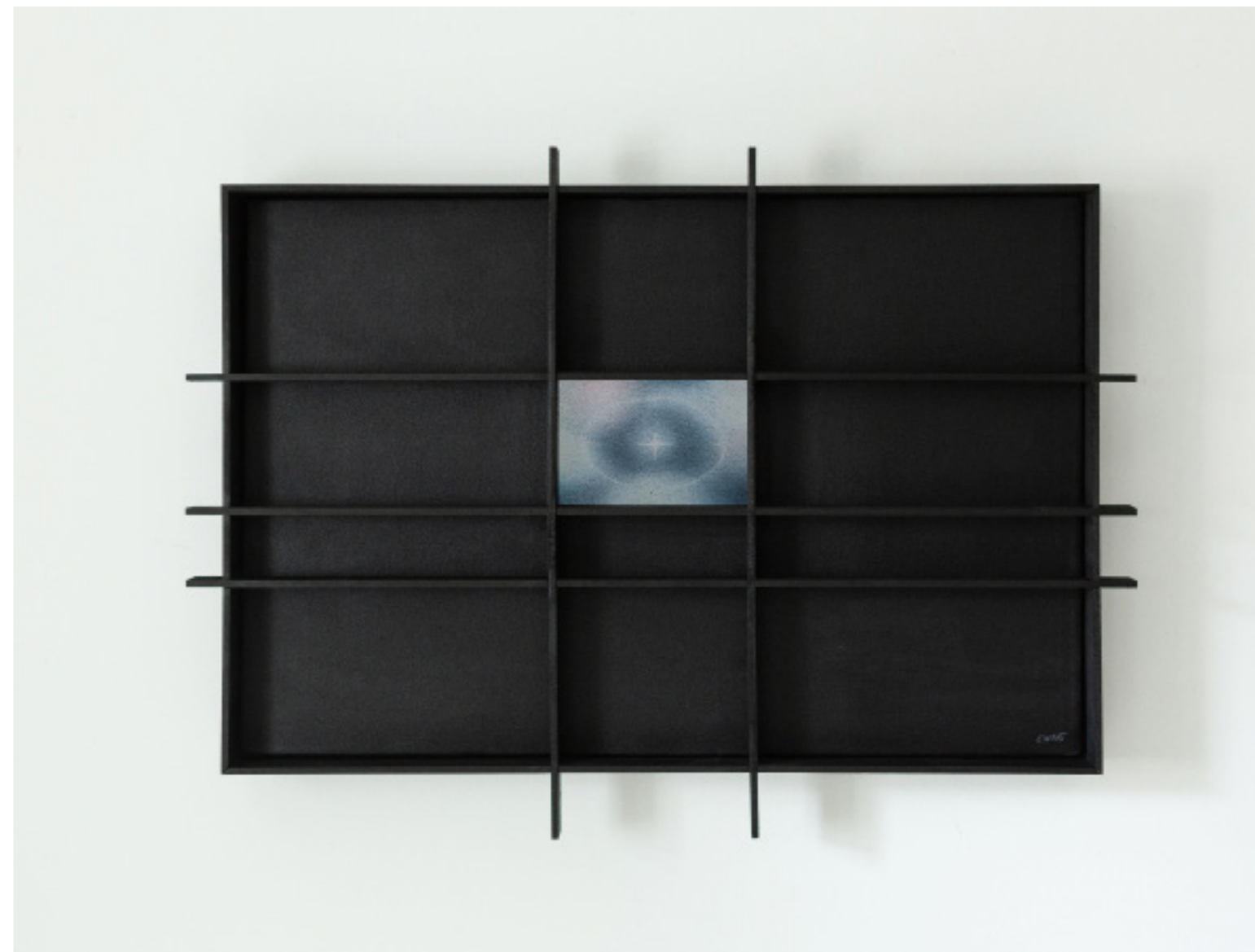
*As I worked towards this shaping of the material, I found that statement to be rather bleak and decided to offer the image of the soul to be one of resilience, being and self-preservation; amidst the cruel reality of nature. The pedestal it rests on now contains this symbolism.*

*Pulling from Jean Hans Arp, the dove is meant to be ambiguous in form to not only capture the essence of this symbol but to delay the viewer's im-*

*mediate understanding of the work. Encouraging them to orbit the sculpture, sustaining a sense of motion.*

*On Disposition, 2025 I felt strongly that the soul should be expressed in direct correlation to the body. This lattice framework gives structure to the ambiguous nature of visually representing such intangibles. Entirely constructed utilizing precise joinery, this work holds itself together. Retaining its 2:3 ratio, the proportions of the grid compress upon itself maintaining its balance of thirds, down to a singular vignette displayed within a 6.66 x 4.44" frame.*

*Intended to sit at chest level in relation to the viewer, this 'window' is intended to be peered into, changing shape as it's approached from a distance. The image is the result of dozens of layers of pigment applied via airbrush, meant to get as close to painting with light as possible. The inverse of photography, projecting "light" rather than capturing it.*

**BENJAMIN EWING**

*Disposition, 2025*  
Acrylic, Ink & Poplar on Canvas  
20 x 30 x 3.5 inches  
(50.8 x 76.2 x 8.8cm)

Frame Dimensions:  
33 x 24 x 3.5 inches  
(83.8 x 60.9 x 8.8cm)

# Brandon Vosika

Brandon Vosika is a Seattle-based painter, sculptor, and poet known for his emotionally resonant and dreamlike works. His art draws heavily on nostalgia, ghost stories, and the subconscious, often featuring recurring symbols like skulls, ghosts, and unconventional color palettes. His process blends intentionality with spontaneity, creating a visual language that feels both playful and profound.

Vosika has exhibited in over 100 group and solo shows across major cities including Seattle, New York, Los Angeles, and San Francisco. His work has been featured in publications such as The New York Times, Architectural Digest, and Hi-Fructose Magazine.

## ARTIST STATEMENT

*"I approached the theme with the idea of creating my painting on a subconscious level, without prior planning, letting my intuition guide the composition. This technique is something I've employed in past works, it sort of feels like there's a hand I don't control, moving the paint around in front of me. I watch and wonder "why did I do that?" revealing occasional beauty, it can also turn into a mess. To me this hand feels like connecting to my soul, drawing from an unknown place. In this way of painting I pull my conscious self out of the position of creator and take on the role of editor, to a certain extent. It's a mysterious process.*

*The painting itself is a depiction of the unconscious hand working away, within an archway parameter I create for myself, often escaping as if with its own free will. It's a depiction of the process of making the painting, and also a product of the process depicted. It's spontaneity and editing simultaneously, and trusting it'll work out. Surviving the constant collisions of beauty and mess long enough to finish the work. The painting is close to my soul."*



**BRANDON VOSIKA**

*A Hand I Don't Control, 2025*  
Acrylic and pastel on canvas  
25 x 21 inches (63.5 x 53.3 cm)  
Framed

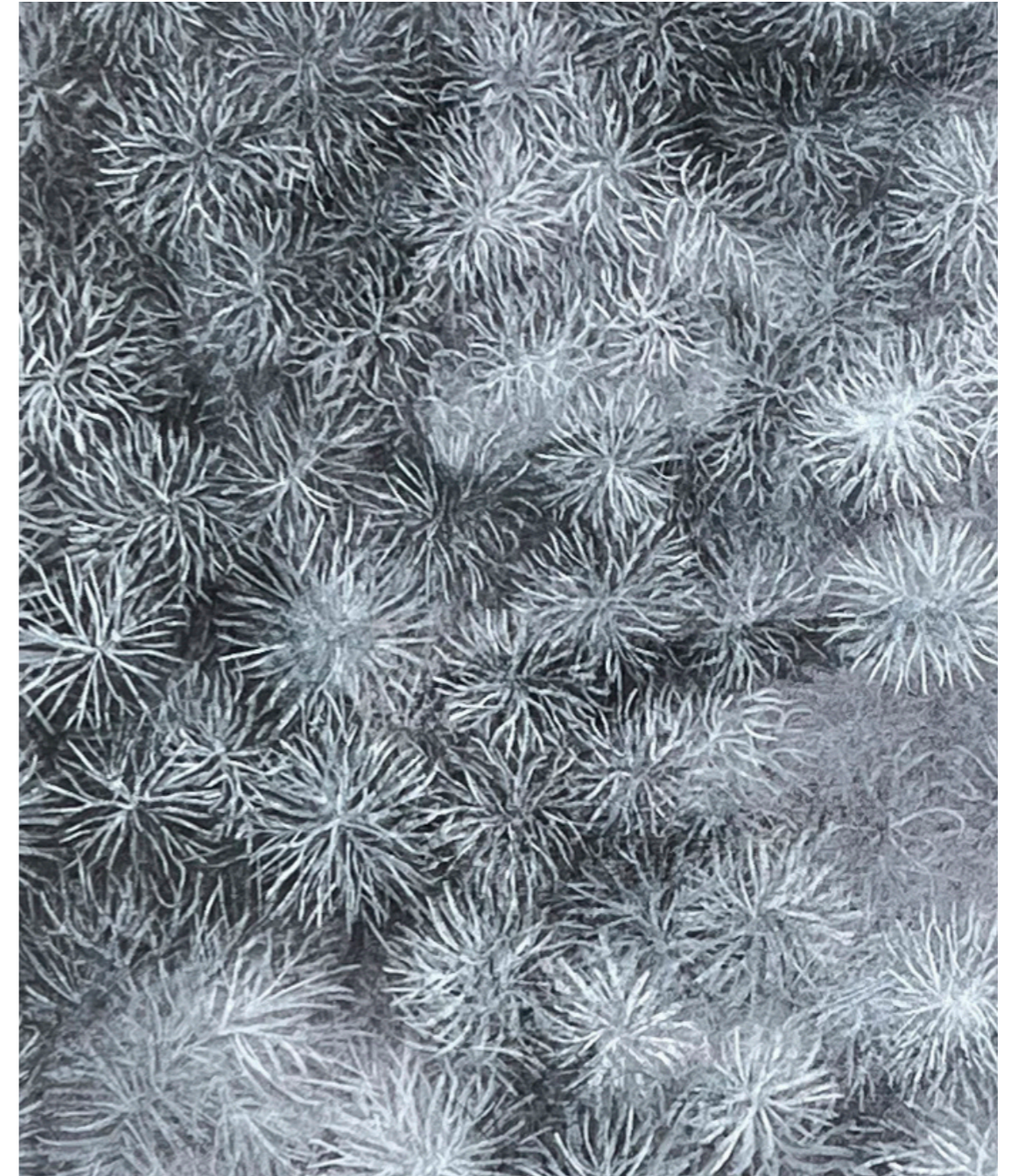
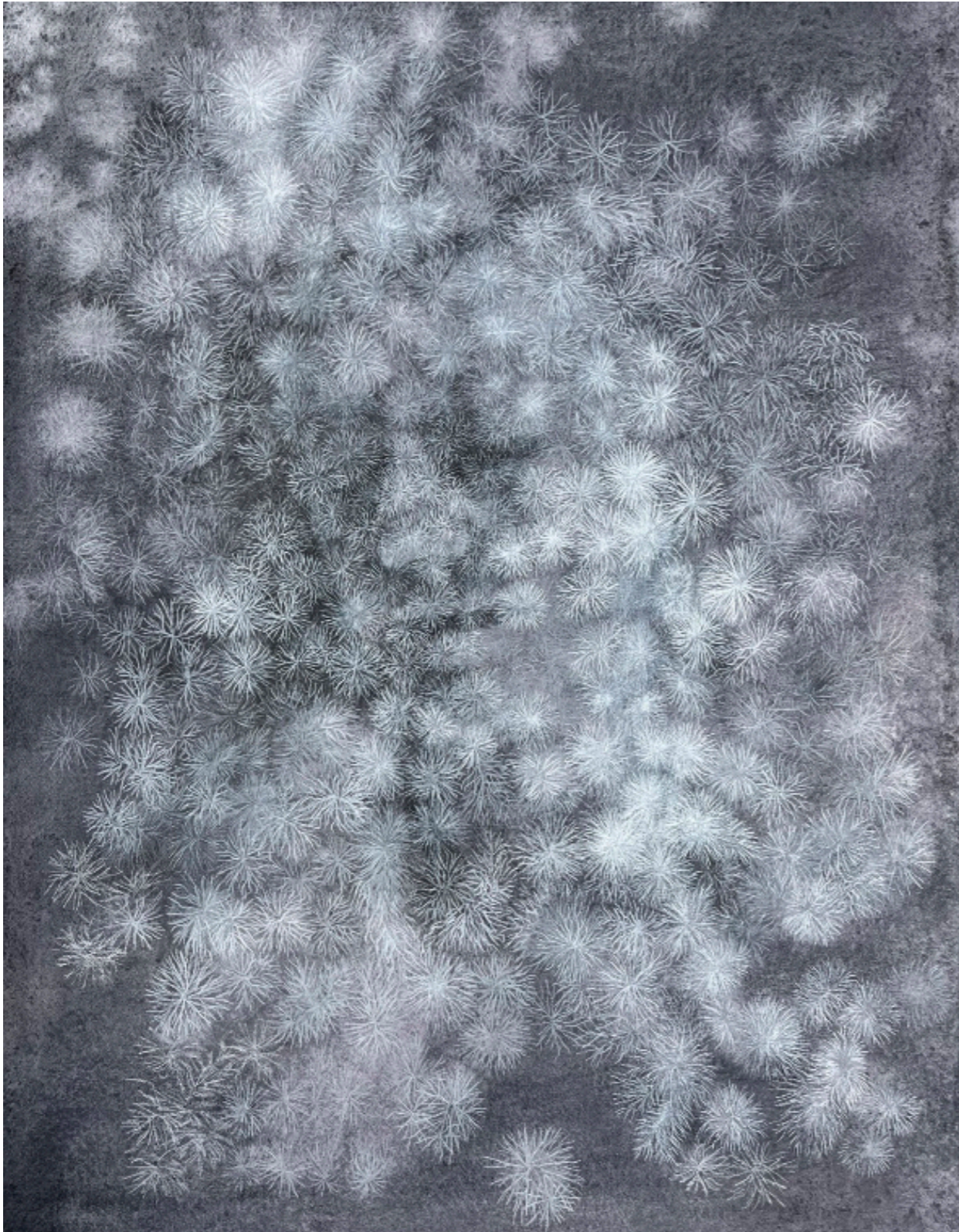
# Cynthia Camlin

Born in Orangeburg, SC, Cynthia Camlin grew up in the Southeast and received a BA from Duke University and MA from the University of Virginia. She was a single parent of a 6th-grader when she went back to school to attend the MFA program at UT-Austin in 1997. Already there was an environmental focus in her work, as she reacted to the explosion of growth in Austin. In paintings of animals and landscapes she sought to trouble expectations for the picturesque and sublime. In the last two decades, as she moved for teaching positions and finally settled in Bellingham as professor at Western Washington University, her work has addressed climate change, especially through the imagery of polar ice, abstracted and undermined by melt and movement. In recent years her paintings have turned to the entanglement of social and ecological histories, increasingly with materials that carry the meaning of place.



CYNTHIA CAMLIN

*Mycorrhizal 2, 2024*  
iron gall ink and colored pencil  
on watercolor paper  
14.5 x 11 inches (36.8 x 27.9 cm)  
Framed



*Detail of Ghost Flowering 1, 2025*

**CYNTHIA CAMLIN**

*Ghost Flowering 1, 2025*  
iron gall ink and colored  
pencil on watercolor  
paper mounted on panel,  
26 x 21 inches (66 x 53.3 cm)

**ARTIST STATEMENT**

*A few years ago I took a forest walk with a friend and spotted ghost pipes for the first time. My friend remarked, "Did you know that the first edition of Emily Dickinson's poetry, published posthumously, had an engraving of these flowers on the cover?" I laughed, "Do you mean 'post-humus-ly'?" Thus began my rumination on myco-heterotrophs, those plants, lacking in chlorophyll, which depend on fungi for nutrients. These ghostly symbionts speak to me of underground energies, slow emergence, and the community we need to survive.*

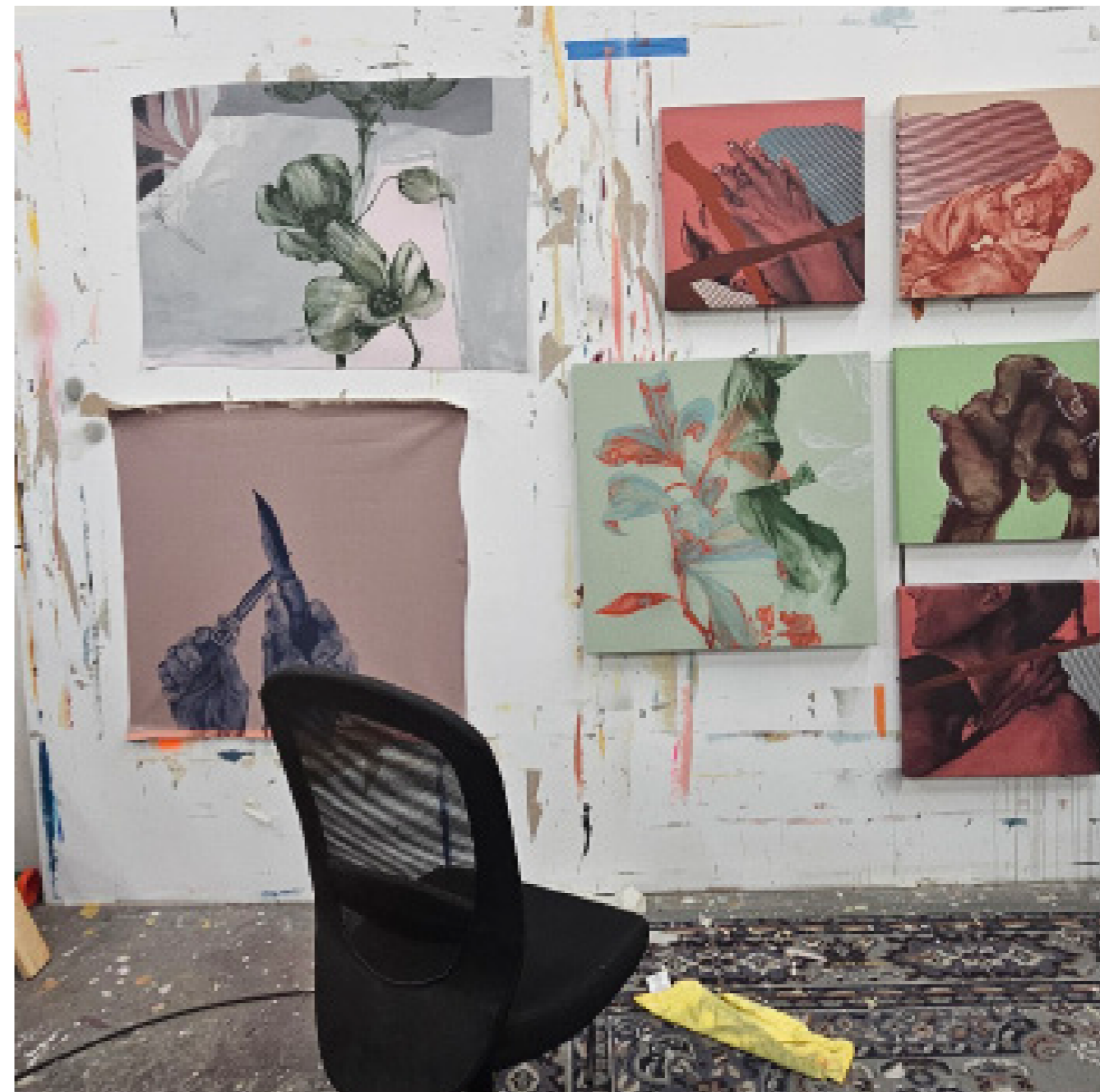
# Dan Monteavaro

Moncho 1929 (Dan Monteavaro) is a Bronx-born, Los Angeles-based artist whose work bridges street art and fine art with a bold, socially charged aesthetic. Emerging from the graffiti-saturated streets of New York in the 1980s, he brings that raw energy into murals, installations, and canvas works that are both expressive and conceptually rich.

His practice spans figurative drawing, vibrant color fields, and layered symbolism that explores everything from police violence and displacement to cultural memory and urban mythology. Whether through public works or intimate studio pieces, Moncho1929 blends graphic clarity with poetic ambiguity—creating visuals that linger in both the mind and the street.

He's created large-scale murals for the City of Los Angeles, Smile South Central, West Hollywood City Hall, and Audi Field in Washington D.C., among many others. His art has been commissioned by Google, Porsche, Paramount Pictures, Universal Studios, and NBC, while collectors include the Figge Art Museum, the French Consulate in LA, and Soho House. Moncho1929's international perspective—shaped by time spent in London, Italy, and Korea—adds depth to his storytelling. Series like *Passing* and *botánica* elevate everyday imagery into sacred narrative, using ritual objects and pop iconography to highlight the tension between culture, capitalism, and identity.

At its core, his work is about connection: between people and place, tradition and modernity, and what we inherit versus what we create. Through graffiti-inflected precision and painterly intuition, Moncho1929 continues to evolve a visual language that's as personal as it is political, honoring the past while confronting the now.



## ARTIST STATEMENT

*Dan Monteavaro's work lives at the friction point between tenderness and threat. A knife held delicately. Muscles flexed beside lilies. His imagery pulses with contradiction, grit wrapped in grace, softness shadowed by survival. In a moment when AI flattens aesthetics into algorithm and nuance into noise, Monteavaro's hand remains defiantly human: raw, deliberate, aware. These works speak not from above, but from within, from the fractured places where beauty and brutality coexist. In the context of For the Soul, they become offerings of tension and truth. They remind us that the soul is not sterile—it is messy, material, and marked.*



**DAN MONTEAVARO**

*Such Justification, 2025*  
Acrylic on canvas  
30 x 30 inches (76.2 x 76.2 cm)  
Framed



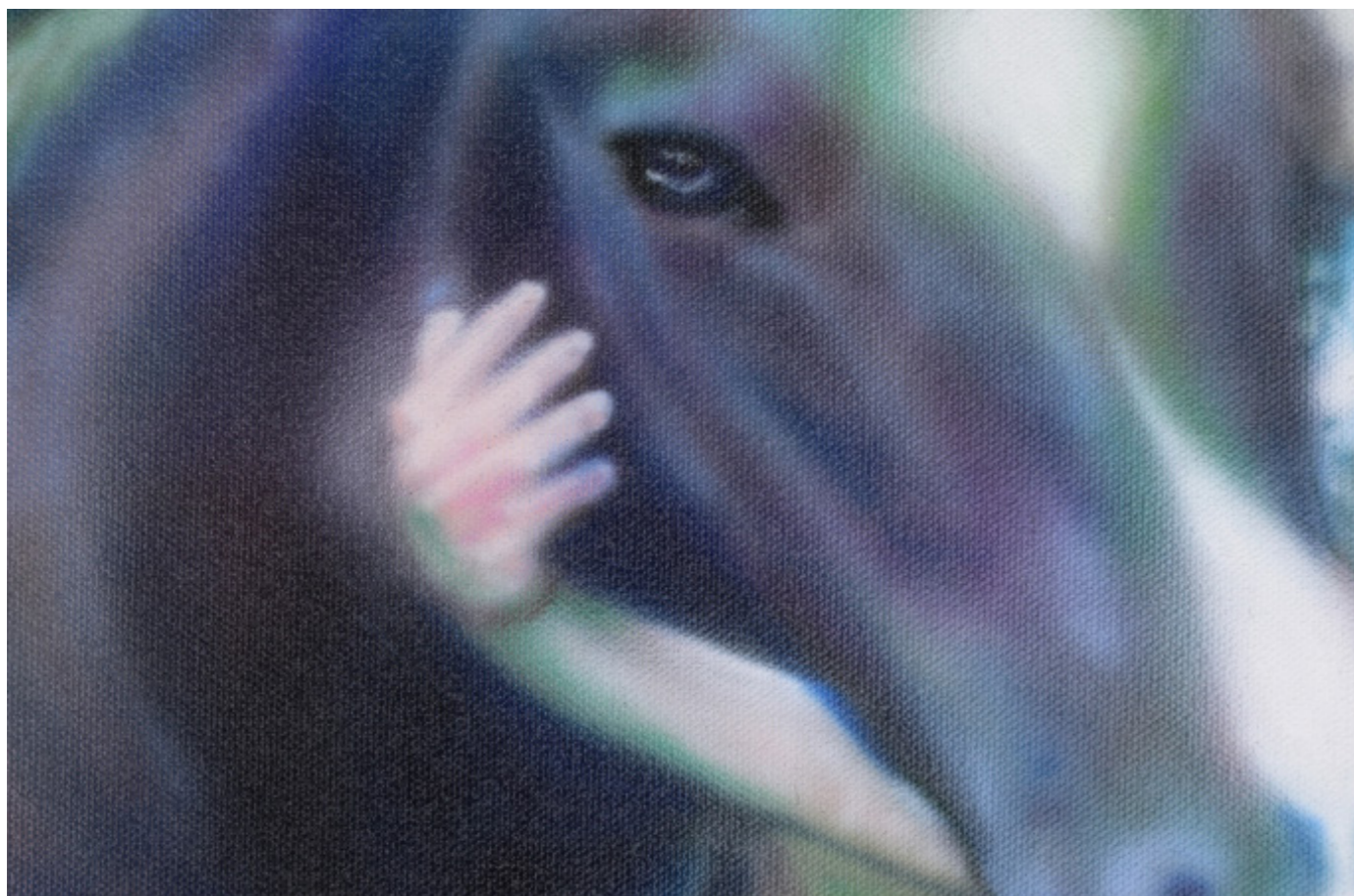
**DAN MONTEAVARO**

*Everything Else Is Blooming, 2025*  
Acrylic on canvas  
30 x 30 inches (76.2 x 76.2 cm)  
Framed

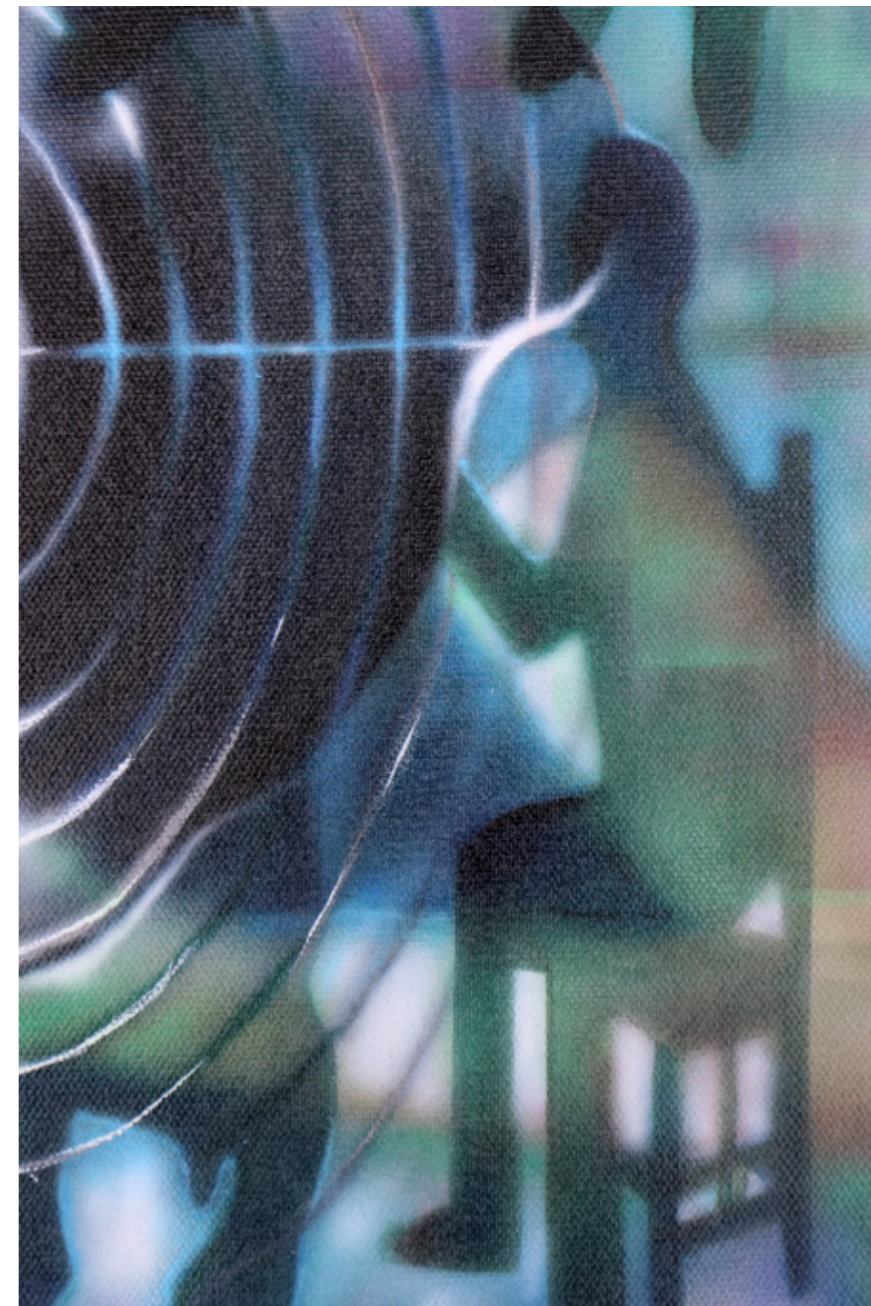
# Elly Minagawa

Elly Minagawa is a painter who currently lives and works in Los Angeles, CA. Born and raised in the greater Seattle area, she obtained her BFA from Western Washington University in 2022. She has shown her work throughout the Pacific Northwest as well as Utah.

Her work explores the confluence of identity and nostalgia through collaged compositions of found digital photographs. By using the airbrush as a primary method of painting, dazed images of youth are enmeshed with acute representations of objects of identity to create paintings that portray glimpses of a digital adolescence. Minagawa's work is heavily influenced by the design and color palettes of the overarching visual culture of the 2000's.



*Detail of Storm Drain, 2025*



*Detail of Please and Thank You, 2025*

## ARTIST STATEMENT

*The soul within these works appears as an untrained dream that is in a process of communion with itself. In this process, personal angst and an unfettered yearning are in conversation with each other as if they were placed in a rock tumbler; falling into each other and wearing each other down until a marginal abstraction of self emerges. Contemporary symbolism coupled with underlying obsessions are what anchors these dreams in reality. This union of doubt and desire allows a self-aware representation of the soul to appear.*



**ELLY MINAGAWA**

*Please and Thank You, 2025*  
Acrylic on Canvas  
14 x 18 inches (36 x 45 cm)



**ELLY MINAGAWA**

*Storm Drain, 2025*  
Acrylic on Canvas  
22 x 28 inches (56 x 71 cm)

# Gage Hamilton

Gage Hamilton is an artist and curator based in Seattle, originally from Portland, Oregon. He holds a BFA in Digital Arts and a BA in Political Science from the University of Oregon.

In 2012, he began working as an arts contributor for Converse, connecting global artists through cultural storytelling. The following year, he founded Forest For The Trees, a nonprofit that produced over 100 murals by artists from 25+ countries, helping position Portland as a leader in contemporary public art.

He later developed SODO Track (2016–2018), a 2-mile public art corridor in Seattle featuring 60 artists, which received national recognition from Americans for the Arts. In 2019, he launched Tips On Failing, a Portland art space focused on underrepresented regional voices.

In 2020, he partnered with Facebook's Artist-in-Residence program to install 50 civic artworks across the U.S. encouraging voter turnout. By 2022, he had relaunched Forest For The Trees as a large-scale indoor arts festival during Seattle Art Fair, activating an 80,000 sq ft space with nine exhibitions.

Since 2023, Gage has curated monthly exhibitions with ARTXIV, revitalizing Seattle's Pioneer Square art walk and, in 2024, led the development of a groundbreaking artist residency and collection for Hotel Westland, debuting at Seattle Art Fair.



**GAGE HAMILTON**

*For the Soul, 2025*  
Acrylic on canvas  
30 x 30 inches (76.2 x 76.2 cm)

# Jessica Brilli

Jessica Brilli (b. 1977, Long Island, NY) is an American painter whose nostalgically charged works blend mid-century American Realism with 20th-century graphic design aesthetics. After earning her BFA from the University of Rhode Island and a graphic design certificate from the Massachusetts College of Art and Design, she balanced two decades as a graphic designer at Harvard University with a passionate painting practice.

In 2021, Brilli transitioned fully into her art career and received a coveted Pollock-Krasner Foundation Grant. Her paintings are drawn from found 35 mm Kodachrome slides and vintage photographs, which she transforms into cinematic, color-faded scenes—pools, vintage cars, roadside diners—that feel both universal and intimately personal.

Brilli's work explores nostalgia as a shared visual language. She has said: "We all have similar exposure to images that evoke nostalgic feelings... These images tap into similar experiences and memories... an unspoken language."

Her palette mirrors the warm time-stamps of aging film—yellows, browns, and sun-faded hues—serving as a visual cue to memory itself. Drawing from her childhood in suburban Long Island, her scenes are deliberately location-ambiguous, inviting viewers to insert their own stories.

Brilli has exhibited widely across the U.S. and internationally, with solo shows and features in numerous publications. Notably, her painting *Night Swimming* was selected for the cover of Rumaan Alam's bestselling novel *Leave the World Behind*, and she appeared on the cover of *Heren Magazine* in South Korea.

## ARTIST STATEMENT

*Jessica Brilli paints the beauty of hindsight—the kind that arrives quietly, years later, when the weight of a moment finally makes itself known. Her poolside scene isn't just a portrait of summer; it's a memory made visible. With her signature precision and restraint, Brilli captures the soft power of solitude, the charged stillness of places once occupied and now held only in recollection. The painting is both luminous and melancholic, inviting us to consider how the soul clings not to spectacle, but to fragments—light on water, the silence of a backyard, the trace of something once felt and long gone. In Brilli's painting, the soul doesn't announce itself—it lingers.*



**JESSICA BRILLI**

*Slipstream, 2025*  
Oil on canvas  
24 x 18 inches (61 x 45.7 cm)

**SOLD**

# Joe Rudko

Joe Rudko (b. 1990, Everett, WA) is an artist known for his intricate collages that reconfigure found photographs with experimental drawing, assemblage, and analog retouching techniques.

He received his BFA from Western Washington University in 2013. He has exhibited widely in the United States, including solo exhibitions at *PDX Contemporary Art* in Portland, OR, *Greg Kucera Gallery* in Seattle, *Von Lintel Gallery* in LA, and *Davidson Gallery* in NYC.

Joe's work can be found in the permanent collections of *The Getty Museum*, *Portland Art Museum*, *Tacoma Art Museum*, *Museum of Fine Arts Houston*, and most recently, the *Morgan Library & Museum* in NYC. His work has been reviewed in *Artforum*, *Art in America*, *The Seattle Times*, *Juxtapoz*, *Lenscratch*, and *Artillery Magazine*. He has been in residence at the *Wassaic Project*, *Iris Project*, *Photographic Center Northwest*, and *Vermont Studio Center* and will attend *Willapa Bay AIR* in 2025.

Rudko has a studio in Seattle, where he continues to develop his practice through a hybrid approach to photography and abstraction.

## ARTIST STATEMENT

*I make pastel drawings under the glow of an artificial sunlamp. The light helps regulate my rhythms, and the act of drawing returns me to myself. A line might be a person, a feeling, a mood, or a misunderstanding. Parts of myself, in quiet conflict, coming from a place I can't always name. Sometimes, I'm surprised by what the drawings become. Sometimes, I love them.*



**JOE RUDKO**

*Mood Shifter, 2025*  
Pastel on paper  
26 x 20 inches (66 x 50.8 cm)  
Framed

# John Clement

John Clement (b. 1969, USA) is a New York-based sculptor known for his bold, curvilinear steel works that transform industrial materials into playful, dynamic forms. A former apprentice to sculptors Mark di Suvero and John Henry, Clement carries forward the Constructivist tradition with a distinctive vocabulary of looping, arcing lines that evoke energy, movement, and joy.

He studied at the University of Pennsylvania and the School of Visual Arts before establishing his own practice in the 1990s. Working primarily with steel pipe, Clement bends, welds, and paints each piece by hand—ranging from intimate tabletop works to monumental public sculptures installed across the U.S., including Atlanta, Ogden, and North Carolina.

His work has been exhibited widely, including solo shows at Leila Heller Gallery and group exhibitions at institutions such as KANEKO. Clement's vibrant palette and precision-built forms offer a fresh take on sculptural abstraction, balancing engineering with expressive play.



## JOHN CLEMENT

*Gibraltar, 2022*  
Steel Bar, Stone, Patina  
11 x 11 x 5 inches  
(27.9 x 27.9 x 12.7 cm)

## ARTIST STATEMENT

*John Clement's sculpture captures the invisible architecture of love, its curves, tensions, and gravitational pulls. In this more intimate scale, his signature bends in steel take on the softness of a gesture: a hand reaching, a heart turning inward, a breath held in longing. There is soul in the form, not because it mimics the human, but because it honors what moves us the way love loops and stretches, anchors and lifts. His work in For the Soul becomes a kind of emotional choreography, where steel remembers how to feel.*



## JOHN CLEMENT

*American Beauty, 2023*  
Mild Steel & Ferrari Red Paint  
12 x 10 x 4 inches  
(30.5 x 25.4 x 10.2 cm)

# Kayla May Mahaffey

Kayla May Mahaffey (b. 1994, Chicago, IL) is a Chicago-based painter known for her vibrant, emotionally layered portraits that explore themes of identity, adolescence, and resilience. Raised on the South Side of Chicago, Mahaffey blends photorealistic figures with graphic elements, surreal motifs, and references to pop culture creating work that feels both playful and profound.

Her practice bridges fine art and illustration, grounded in the aesthetics of Afro-Surrealism and Pop Art. With a background in both painting and digital media, she uses acrylic and aerosol to build rich, energetic compositions that center the inner lives of Black youth. While early works leaned heavily into childhood nostalgia, her recent paintings explore coming-of-age with greater psychological and cultural depth.

Mahaffey's work has garnered significant attention for its technical precision, storytelling, and cultural relevance. Each painting invites viewers to consider what it means to grow up—emotionally, socially, and spiritually—within today's shifting landscape.



KAYLA MAHAFFEY

*Serenity, 2025*  
Graphite on paper  
12 x 12 inches (30 x 30 cm) Framed



#### ARTIST STATEMENT

*“Serenity” visualizes my self-identity and art journey through a form of escapism. By surrounding myself with optimism and realizing the importance of pouring into yourself, I was able to flourish and spiritually grow.*

*In Serenity, Kayla Mahaffey offers a vivid, emotionally resonant portrait of self-discovery one shaped by imagination, resilience, and inner restoration. The work reflects her ongoing journey as an artist: an intentional move away from external noise and into a quieter, more nourishing space. Through vibrant color and layered symbolism, Mahaffey visualizes escapism not as avoidance, but as a sacred practice of self-preservation, a way to protect and rebuild the soul from within. In a cultural landscape dominated by performance and burnout, Serenity becomes a radical act: a reclamation of joy, identity, and softness. In the context of For the Soul, her work speaks to the healing that happens when we pour back into ourselves and how that inward turning can be its own form of transcendence.*



# Mark Russell Jones



Mark Russell Jones (b. 1969, California) is based from Los Angeles now in Maine, Mark Russell Jones is a painter whose large-scale oil works hover between abstraction and representation. Born and raised in California, he earned his BFA with distinction from California College of the Arts, where his multidisciplinary training in photography, drawing, design, and printmaking shaped his approach.

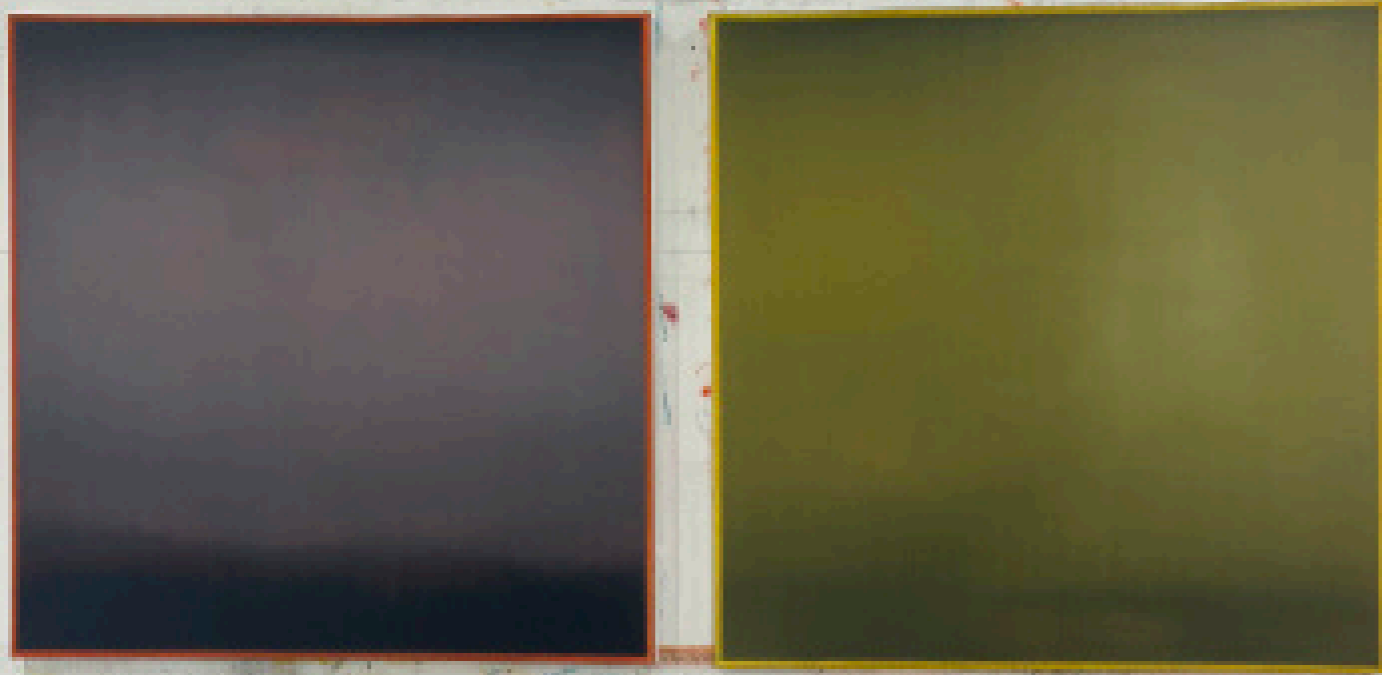
Jones creates ethereal compositions that evoke landscapes, shifting skies, and meditative moods. His process begins with field sketches and black-and-white photographs taken during his international travels spanning Milan, Paris, Madrid, Tokyo, Auckland, and beyond. These experiences inform his nuanced editing process in the studio, resulting in paintings that feel emotionally present and open-ended.

With exhibitions across the U.S., including solo and group shows in New York, Chicago, Santa Barbara, and Los Angeles, Jones' work has attracted critical acclaim in publications like Haute Living, Santa Barbara News-Press, and Chautauquan Daily. His art is held in private collections worldwide, and his luminous color fields have been compared to Turner and Rothko while maintaining a poetic, distinctly contemporary voice.

## ARTIST STATEMENT

*In this quiet, luminous body of work, the landscape becomes both vessel and witness, holding memory, identity, and the invisible thresholds between worlds. These are portraits of terrain, yes, but also of interiority: sacred spaces where earth and sky overlap, where beauty and stillness reclaim their place. The atmosphere calls to mind the Elysian Fields a place the soul might choose to rest, suspended between memory and becoming. In a cultural moment obsessed with noise and novelty, this work offers something more elemental. It speaks in the language of presence—of soul—not as spectacle, but as transmission. A reminder that the land, like the body, remembers. And that art, when made with intention, can still stir something ancient in us. Something that lasts.*





*(left) Form, Entangled with the Spirit, 2025*  
oil on canvas  
24 x 24 inches (76.2 x 76.2 cm)



**MARK RUSSELL JONES**

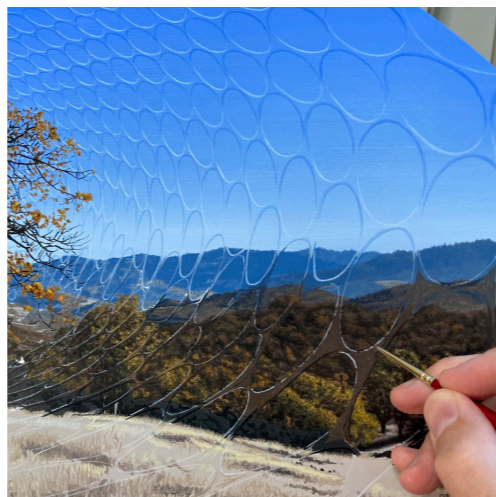
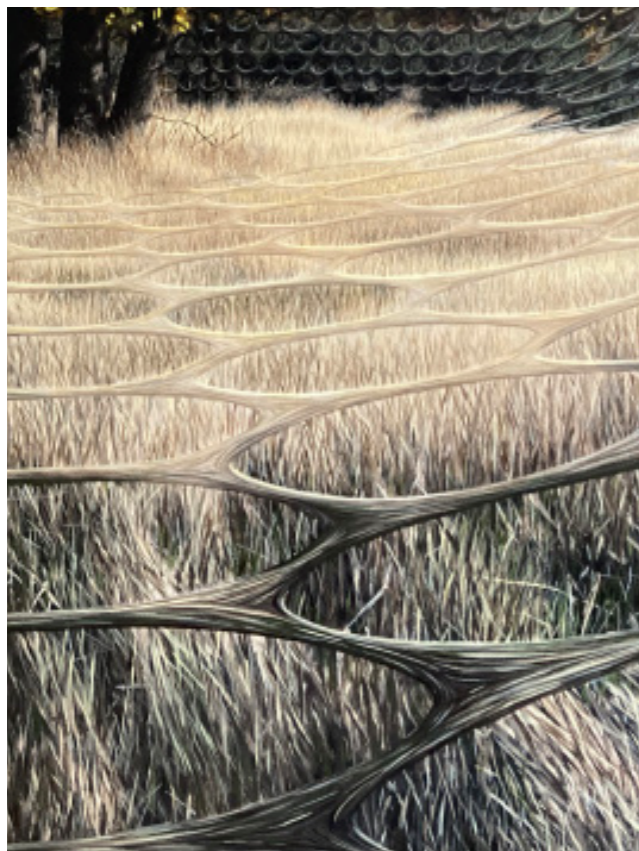
*Deepest Remains, 2025*  
oil on canvas  
24 x 24 inches (76.2 x 76.2 cm)

# Micah Ofstedahl

Micah Ofstedahl (b. 1983, Minnesota) is an Oregon-based painter known for his vivid, surrealist works that merge natural landscapes with scientifically inspired distortions. Using acrylic on canvas, he creates intricate compositions where organic scenes are interrupted by cellular forms, water-like warps, and geometric transparencies what he refers to as “altered realism.”

Originally trained in sculpture and ceramics, Ofstedahl draws influence from anatomy texts, biology, and the visual rhythms of nature. His paintings often begin with pencil sketches or black-and-white reference photos taken on hikes or travels, which he then transforms into dreamlike, layered visuals that feel both grounded and otherworldly.

His work has been exhibited in solo and group shows nationwide, including acclaimed solo exhibitions at Arch Enemy Arts in Philadelphia. In 2023, he received “Best in Show” at the JUXTAPOZ Surreal Salon 15, cementing his position as a standout voice in the contemporary surrealist scene.



## ARTIST STATEMENT

*The soul of nature. The soul of the observer. The interconnectedness of the two. They nourish each other. They are each other.*



MICAH OFSTEDAHL

*Connection, 2025*  
Acrylic on panel  
17 x 24 inches (43.2 x 61 cm)



# Nancy Mintz

Nancy Mintz is a mixed-media artist based in Seattle. With a foundation in textile design and visual storytelling, she explores texture, pattern, and layered composition through painting, collage, and fabric manipulation. Her current work weaves together botanical motifs and abstract geometry, examining the interplay between materiality and memory. Nancy's practice is rooted in the belief that tactile surfaces can evoke emotional resonance and invite the viewer into deeper reflection.

## ARTIST STATEMENT

### The Bricks of Vashon

*It is the end of the Age of Ice, at the edge of the great ice sheet. Meltwater tumbles through gravel and willows, carrying the silty rock flour ground by the great glacier. It settles in quiet pools of milky-blue water, reflecting formations of migrating geese. Slowly, slowly, the new Salish Sea rises, creating new islands, their hills clad in deep forests. A thousand generations pass by.*

*Where the ships lay at anchor, a great wooden city rises up. Wood, and brick, and iron: hardware stores, chandlers, ale-houses, cooperages, brothels and dance-halls. A young cabinet-maker accidentally starts a fire, warming a pot of glue. The flames spread so quickly; first next-door, then down the wooden boardwalks. In a few hours, the great wooden city is gone. Only the bricks remain, huge, smoking piles where the grand façades have fallen.*

*Bricks! cry the city fathers. Bring us more bricks — enough to build a new Babylon! On sleepy Vashon Island, eager spades turn over the soft blue glacial clay. The ragged teeth of crosscut saws fell the*

*ancient forests, wood to fuel the kilns. So hungry is the city for bricks that the hills are left barren. Clay pits gape in the seaside bluffs, like empty eye sockets.*

*With the passage of time, the kilns grow cold, and young trees fur the bluffs above the sea. All that remains are the bricks: the broken bricks, the burned bricks, the clinkers that melted in the corners of the kilns, like beeswax. All are thrown into the sea. Year after year, the waves softly turn and round the brick fragments, new stones to add to her raiment of bright glacial pebbles.*

*These tormented souls, I offer to you.*

*"I thought the earth remembered me, she took me back so tenderly"*

— Mary Oliver, "Sleeping In The Forest"



**NANCY MINTZ**

*Brick Yard, 2025*

30 x 30 x 2 inches (76.2 x 76.2 x 5 cm)

Bricks from vashon island

# Peter Le Floch

Peter Le Floch (b. 1985, New York / based in Bethel, CT) is a painter and visual artist whose work investigates the boundary between conscious perception and hidden emotional landscapes. Trained in Industrial Design in Brooklyn, he layers oil, acrylic, spray-paint, and resin, each chosen for its emotional tone, to create images that feel intuitive yet meticulously crafted.

Drawing inspiration from philosophy, neuroscience, and physics, his paintings invite viewers into symbolic explorations of memory, identity, and perspective.

He has exhibited at Art Basel Miami, on Madison Avenue in New York, and in select commercial and private galleries. His work also features in commissioned murals, including a notable installation at Sparrow Pizza Bar in West Hartford featuring graffiti-style references to Basquiat and Haring. Through bold use of material and layered imagery, Peter's pieces engage both the mind and the senses in a dialogue around how we see and feel our world.



**PETER LE FLOCH**

*Insights, 2025*  
Oil, acrylic and 24k gold leaf  
on canvas  
30 x 30 inches (76.2 x 76.2 cm)



**PETER LE FLOCH**

*Reflectionsre 2025*  
Oil, acrylic and 24k gold leaf  
on canvas  
30 x 30 inches (76.2 x 76.2 cm)

**ARTIST STATEMENT**

*Peter Le Floch's portraits feel almost prophetic, figures suspended between the physical and the metaphysical, rendered with the weight of memory and the urgency of now. In an age where artificial intelligence threatens to flatten identity into data points and gesture into pattern recognition, Le Floch reasserts the body, and the soul, as sites of mystery, resistance, and divine complexity. His use of sacred geometry, metallic grounds, and piercing color transforms each subject into a vessel of inquiry: What is truth when language fails? What is self when algorithms predict our every move? These works don't offer answers, they stand as icons of human presence in a world increasingly built to forget it.*

# Ravenna Raven

Ravenna Raven is a Listener Poet and educator working with The Good Listening Project in hospitals, healing centers, and national healthcare conferences across the east coast. With an MFA in poetry from the University of Maryland, she writes, teaches, and facilitates “poetry-as-listening” initiatives designed to boost connection and well-being among caregivers, patients, and medical professionals. Guided by early experiences with first responders, surgeons, and hospice staff, her work uses poetry as a healing dialogue all rooted in empathy, storytelling, and restorative listening.

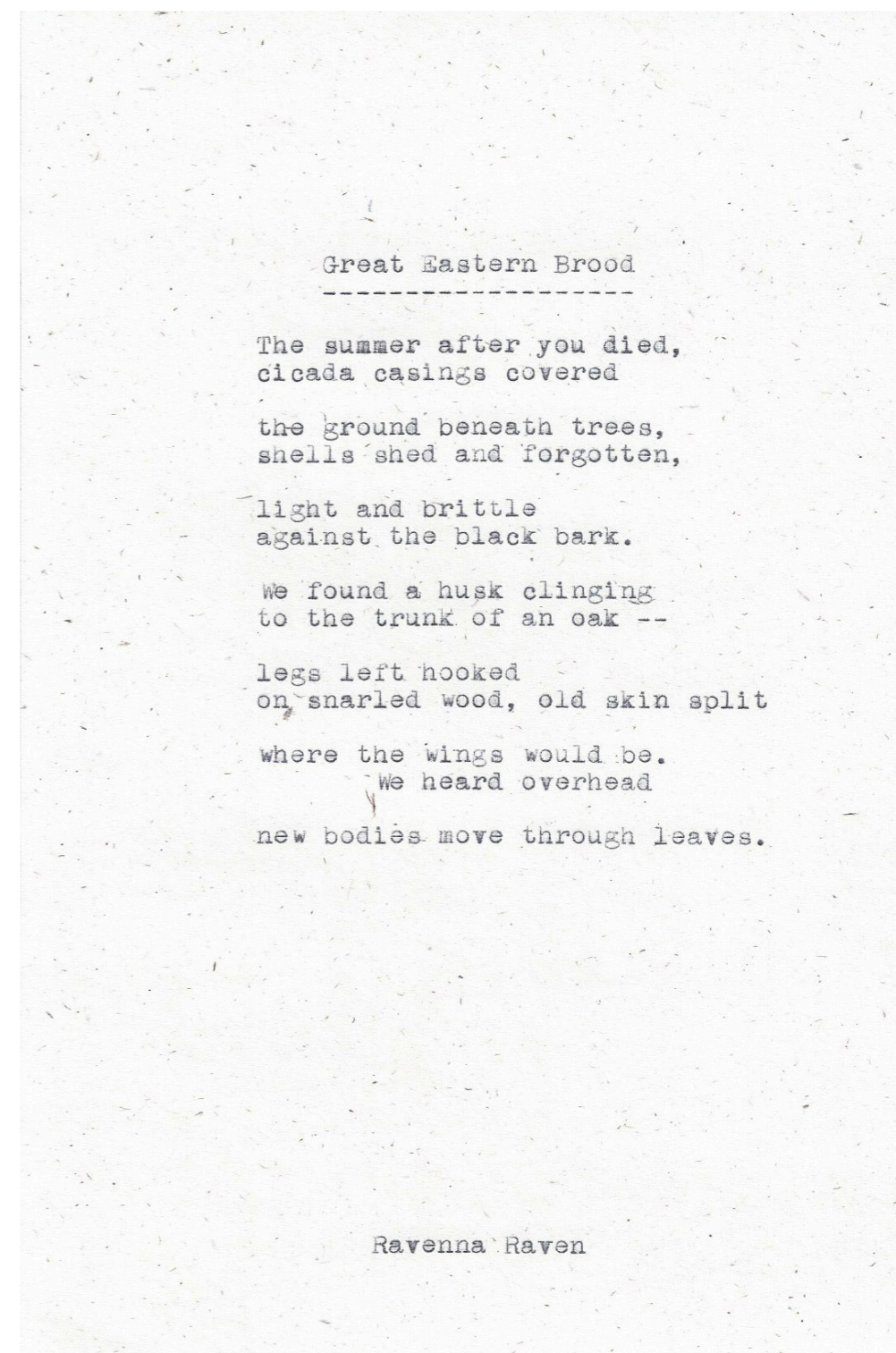


## ARTIST STATEMENT

*As a Listener Poet for healthcare communities through The Good Listening Project, I've been able to be with people in the throes of, and long after, some of the most defining experiences of their lives as they navigate the complexities of medical care for themselves or their loved ones. "In the Cath Lab" and "Sitting With Grief" are poems from this project, based on conversations I had with each person, and gifted to them.*

*This practice of deep listening and compassionate presence places me in direct connection with the soul whenever I sit to talk with people to compose a poem for them inspired by their stories of grief, loss, hope, and healing.*

*Early childhood experiences with first responders, surgeons, nurses, and hospice care propelled me towards writing as a practice for healing and making meaningful connections with others. "Great Eastern Brood" was one of the first poems I wrote about my family's grief after my father, a much beloved Emergency Medical Technician in our rural community, passed from pancreatic cancer. Witnessing my mother's unending care for him, and for myself and my brother, during that time shaped my perspective about the resilience of the human spirit, and the sacred gift of accompanying someone through their end of life experience.*



Great Eastern Brood

The summer after you died,  
cicada casings covered  
the ground beneath trees,  
shells shed and forgotten,

light and brittle  
against the black bark.

We found a husk clinging  
to the trunk of an oak --

legs left hooked  
on snarled wood, old skin split

where the wings would be.  
We heard overhead

new bodies move through leaves.

Ravenna Raven

## RAVENNA RAVEN

*Great Eastern Brood, 2025*  
Type on paper  
8.25 x 5.5 inches (21 x 14 cm)  
Each - Framed

# Seth Sexton

Seth Sexton (b. 1980s, Washington State) is a Seattle-based multimedia artist whose work bridges painting, drawing, and performance. Raised on a farm in Chimacum, Washington, and originally trained in ballet, he earned a BFA in painting from the University of Washington and later completed his MFA in Painting and Performance Art at the School of the Art Institute of Chicago.

Sexton's studio practice centers on two key bodies of work: Intimate Paintings & Drawings: Small-scale oil "vessel" paintings and hyper-detailed pen-and-ink drawings often intricate circles or symbolic maps inviting quiet contemplation and an immersive visual meditation.

Mixed-Media Performance Projects: Collaborative performance installations (like DYBBUK) that integrate dance, drawing, and sculpture, reflecting his interest in ritual, movement, and the thresholds between forms.

He also delved deeply into indigenous arts during time spent in Guatemala studying Tz'utujil traditions, and engages the agrarian and dance rhythms of his upbringing in his visual and performative work.

## ARTIST STATEMENT

*Oblate Son reflects the pressure of inheritance the gravitational pull of family, faith, and form. It holds the weight of obedience, devotion, and distortion. Night Vision turns inward, toward the tangible and metaphoric light within: images cast onto the backs of eyelids, signals from a holographic universe. What is for the soul is also from the soul.*



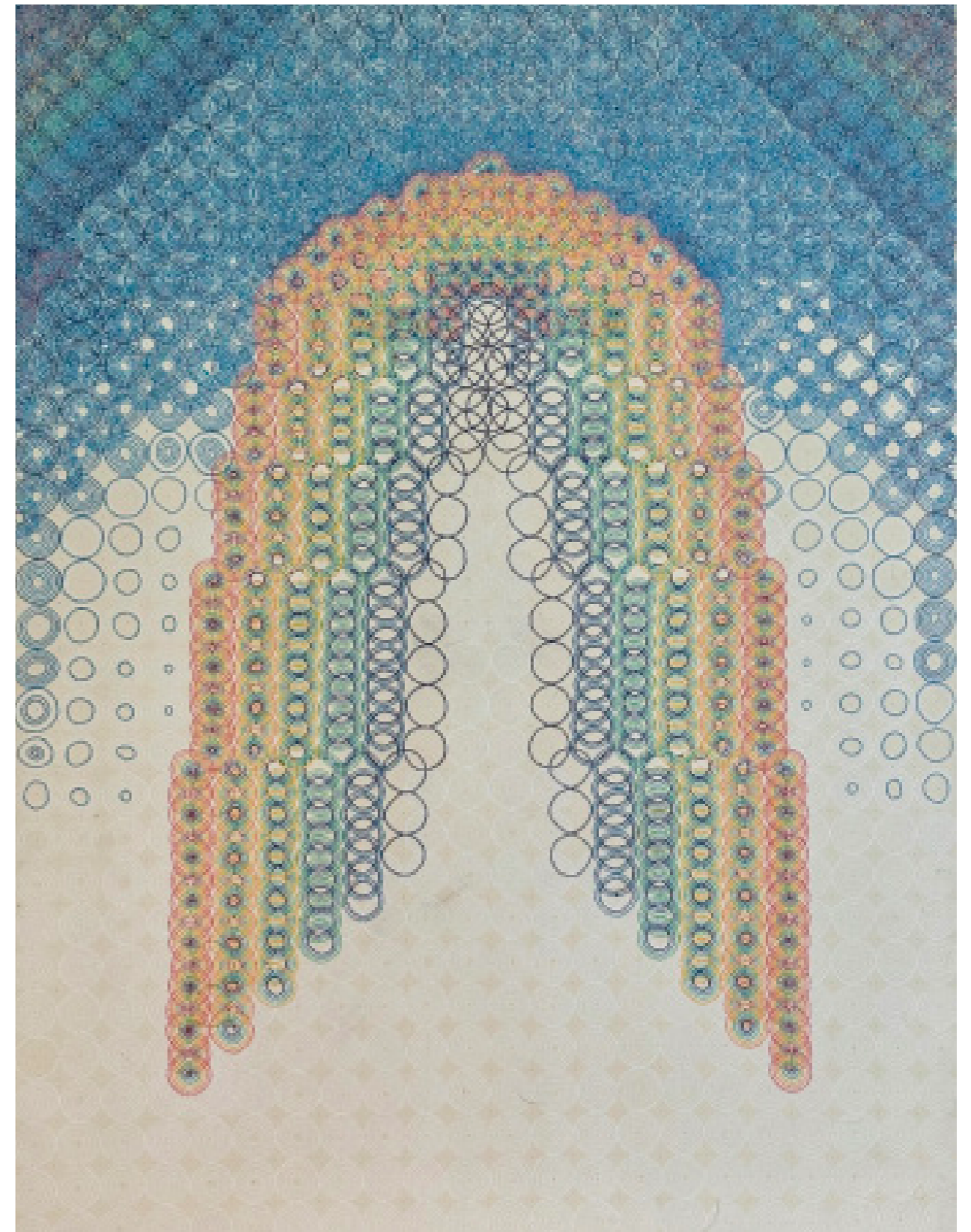
**SETH SEXTON**

*Oblate Son, 2025*  
Pen and Ink on BFK Rives  
32 x 27 inches (81.3 x 68.6 cm)  
Framed



**SETH SEXTON**

*Night Vision, 2025*  
Pen and Ink on BFK Rives  
11 x 8 Inches (27.9 x 20.3 cm)  
Framed



**SETH SEXTON**

*Harold, 2025*  
Pen and Ink on BFK Rives  
30 x 22 inches (76.2 x 55.88 cm)  
Framed

**SOLD**

# Sheila Klein

Sheila Klein (b. 1952, Pittsburgh, Pennsylvania) is an American artist. She lives and works in Edison, Washington and Buenos Aires, Argentina. Her work straddles the worlds of architecture, sculpture, installation and traditional women's crafts.



**SHEILA KLEIN**

*Glade, 2025*  
Choriserá, vintage textiles,  
cotton shoelace  
33 x 24 inches (83.8 x 61 cm)



**SHEILA KLEIN**

*Rising, 202*  
Chorisera, vintage textiles,  
cotton shoelace  
20 x 13 inches (50.8 x 33 cm)

**ARTIST STATEMENT**

*I want to dress the world. Re-make it, as I want to see it, one piece at a time. The world is my studio. I perform with materials.*

*These weavings are diagrams of places deep inside of me.*

# Yale Wolf

Yale Wolf is a purveyor of light, an architect of the sidewalk and visual artist exploring the outer boundaries of neon. Seattle is home to the artist where he has been making work out of his studio in the Sodo District for over ten years. Born in Reno, NV, Wolf came up under a city landscape dominated by neon's captivating glow. As a young artist, he discovered a community of tradespeople blending art with science - blurring the lines between commercial works and public art. Drawing from his education in Industrial Design from Western Washington University, Yale uses neon in his creative practice alongside murals, metal fabrication and other art forms.

## ARTIST STATEMENT

*In HWY 542, the soul reveals itself through transformation—where neglect gives way to rebirth, and beauty emerges from decay. Yale Wolf invites us into a deeply personal meditation on resilience, using salvaged materials, native flora, and neon light to reflect a spirit that endures against entropy. The work stands as both sanctuary and signal—a soulful reclamation that speaks to survival, memory, and the poetic tension between ruin and renewal.*



**YALE WOLF**

*Golden Way, 2025*  
Neon, Ladder  
48 x 16 inches (121.9 x 40.6 cm)



YALE WOLF

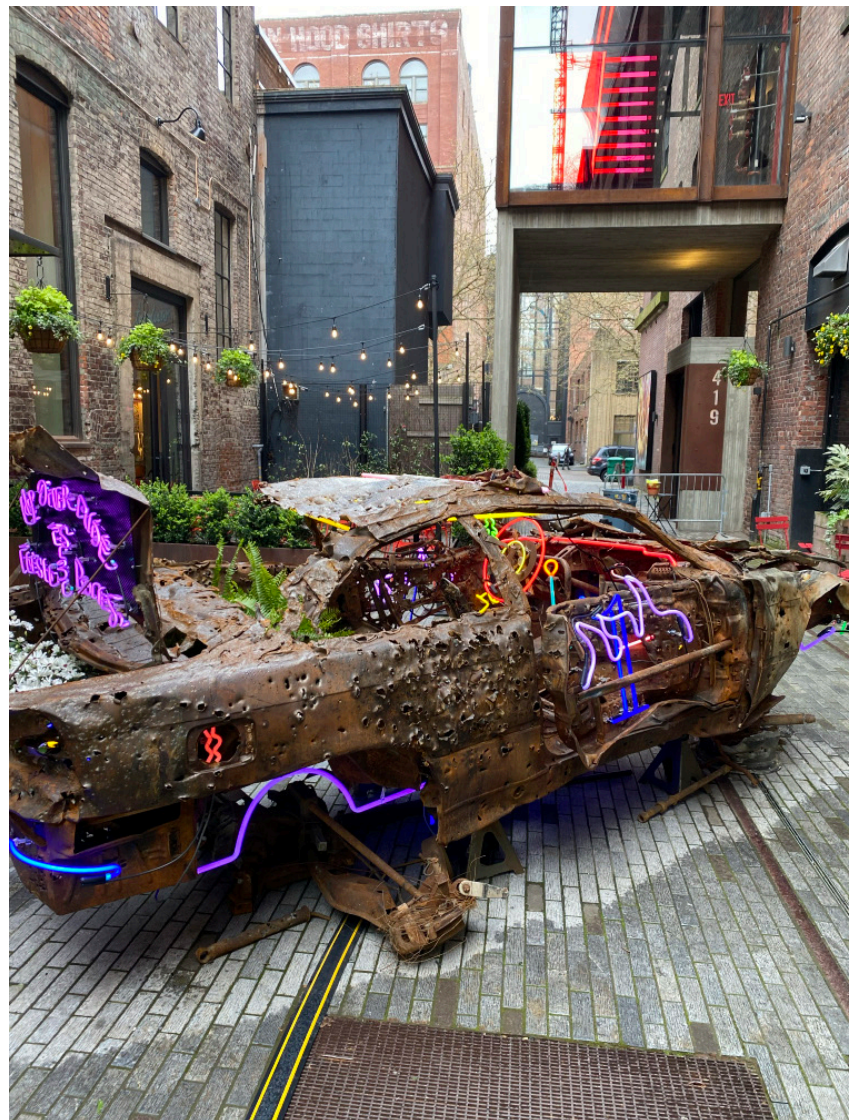
*Golden Way, 2025*  
Neon, Ladder  
48 x 16 inches (121.9 x 40.6 cm)



YALE WOLF

*HWY 542, 2024*  
BMW, Neon  
5ft x 10ft x 4ft

**FOR THE SOUL : SUMMER 2025 EXHIBITION**



*Details: HWY 542, 2024*