



Naming Ceremony's
Art Gallery Magazine

November Issue

Featuring Sara Wilson
& her series
'Little Soul'

&

Photographer Elle Hanley
invites us into her
creative world



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Editor/Curator: Maribel N. Navarro

Cover Design: Maribel N. Navarro

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Ryan Muldowney

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Ryan Muldowney

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The November Issue

Is an open issue that allows artists the freedom to choose from their repertoire the work they want to display. The resulting collection of works is curiously diverse and youthful in expression. To open the issue further, from now on Naming Ceremony is has decided to include poetry, a literary analogue to art. We feel the more forms of art we accept the more we celebrate art and creativity.

We hope we were able to capture the spirit of freedom in this issue with the work and poetry we've curated. We also hope to not only inspire other artists, but to spark a dialogue between Naming Ceremony, the artists, and our audience.

-Maribel N Navarro
Curator





Charles Deen Jensen

www.chuckswoodstock.com

I am interested in popular personalities that have enriched the lives of all Americans whether they are, musicians, actors, architects, etc.

My artwork combines a cartoon-like quality, in extremely vibrant colors equal to the musical personalities portrayed.

Most of my paintings are large, approximately 48" wide & 60" high to magnify the larger than life personalities illustrated. I prefer working in large scale and use acrylic paint because it is fast and that defines my quick stroke painting layered technique.

My Woodstock collection was influenced by a fellow artist/sculptor who challenged me to resume painting after a dormant creative period in my life. The 60's was a logical era to begin again and matched my bold approach to my canvases.

I am looking forward to my next body of work which will include but not be limited to musicians from the 40/50's Hollywood, The Nashville scene, personalities and others that have been admired by



Charles Dean Jensen
Mombo Jumbo
Acrylic on Canvas
47 x 47 inches
\$1,800.00



Elle Hanley

<http://ellehanley.com/>

In formal terms, my images capture rarely viewed or imagined moments and environments and present them to the viewer in a new and interesting way. As an artist I want that image to cause an emotional reaction and make the viewer want to become a part of what they perceive to suspend disbelief or want to know the entire story behind an image.

Storytelling is an important part of any image I create though I wish to leave the interpretation up to the perceiver so they may color it with their own imagination or experiences. Inspiration comes to me through color, texture, and nature as well as the delicate balance between them all. I am also intrigued by the natural tension that exists between the human form and the space which it both occupies and is contained by. Capturing that freedom or restriction inside a frame and holding it before the viewer is what my images undertake.

Within my shooting and editing processes I evoke a vintage feeling in my images creating something timeless and more like a rendering of a painting complete with brushstrokes and canvas texture. This brings depth to my images. I believe this depth is what draws people to art and I wish to create great art. This is why I shoot.

Elle Hanley
The Beauty In Stillness
Photograph on cotton rag archival
paper





Elle Hanley

The Heat Seekers

Photography on cotton rag archival paper



Ell Hanley

A Little Bird Told me

Photograph on cotton rag archival paper





Elle Hanley
All Of Eden's Apples
Photograph on cotton rag archival paper





Elle Hanley
Running Water
Photograph on cotton rag archival paper

Elle Hanley

High Cloud Haze

Photograph on cotton rag archival paper









Elle Hanley
The Game

Photograph on cotton rag archival paper



We asked Artist Sara Wilson to give us some insight into the process and philosophy of her work created under the alias Little Soul. She unreservedly told us about the fantastical, yet real, world created by her works.



Introduction by Maribel N. Navarro

Article by Sara Wilson

Images courtesy of Sara Wilson

My name is Sara Wilson. I am a Michigan Native creating art since my primitive beginnings as a child. I currently reside in Columbus, Ohio painting away my days and soaking in life.

"Little Soul" is a series of paintings that are a continuous exploration of being human. With my background originally being in illustration, "Little Soul" allows me to explore more ambiguous themes and philosophies. Illustration has a certain set of rules that focus more on conveying a narrative. I feel "Little Soul" allows for more room to imagine what the figures are going through on an emotional level and does not limit the viewer's thoughts.

I started painting under the name "Little Soul" in hopes of letting go the more academic driving forces that I incorporated in my digital illustrations. I had been painting digitally for so long that I forgot how good it felt to use a brush. Painting traditionally has a way of slowing down time and I needed all the time I could get to reflect on big changes in my life.

"Little Soul" has actually been a wonderful learning experience for me. While painting, I strive to explore and exercise my subconscious awareness. "Little Soul" has given me room to push a creative process that is inspired by a subconscious pool of ideas instead of a conscious pool of ideas. It is an excellent contrast to "Fly Okay Illustration", a series of children's illustration that is focused on the narrative and back story of the characters.

Assymetry seems impossible
Sara Wilson
(Little Soul)
Mixed Media





The undertone of "Little Soul" is intentionally subjective, though I have developed personal meanings based on my existential thought processes. The female figures accompanied by animals, such as rabbits, deer, wolves, foxes, doves, and swans, are symbols that I've attached meaning to since I am subconsciously drawn to these subjects.

The existential and subjective nature of "Little Soul" allows me to explore and experiment with physical mediums, textures and a different processes that I can sift through, learn from, and actually use in my other projects. I use graphite, acrylics, chinese markers, and glaze mediums on wood panel. I leave an unfinished feel to the paintings and add scribbles and textures to visually communicate how the human mind is in a constant state of change, while forming habits to create balance. I use geometric shapes to evoke a feeling of stability. The beauty of "Little Soul" versus "Fly Okay Illustration" is the fact that I can allow my subconscious to rule without question, and allow the paintings develop in a process of layers and feeling, just as the human subconscious is usually explored in layers and feelings. Ultimately, it is a very therapeutic process of exploring the ever changing world we live in.

Breach

Sara Wilson
(Little Soul)
Mixed Media





Further, people think and feel a little differently from each other because we all have our own experiences. I think understanding personal subconscious thoughts will allow individuals to make independent decisions--rather than being dictated to by a group. If this is true, then learning to understand the subconscious better will most likely give us an idea as to why we make the decisions we do and the feelings we have. Understanding this, we can start understanding each other. The more ideas a person has, the more innovative he or she becomes, allowing for more effective and creative problem solving.

The beautiful thing about understanding the subconscious is that it helps understand reality better. As contradictory as that sounds, reality is made up of multiple living beings that have a subconscious. It is a place where people feel something but often times don't quite understand it. It's my belief that the subconscious is trying to tell us something that we ourselves have repressed. I also believe that the subconscious is the realm of creative thought and innovation. I think people are naturally very sensitive to their surroundings but are forced to adapt instead of innovate.

Conquistador

Sara Wilson (Little Soul)

Mixed Media

The next phase of "Little Soul" is to start exploring the realm of dreams. The ideas found in dreams are becoming a tremendous influence for "Little Soul", which makes sense since it was meant to be ruled by more instinctually-based forces.

My desire to be more aware of and to question what my dreams are communicating comes from the idea that dreams are the ultimate manifestation of the subconscious. Dreams are fascinating insights and thoughts that aren't always consciously remembered. I want to start developing the symbols found in dreams and ultimately try to translate what they might mean in reality.

"Little Soul" is my project to ask these questions without worrying about trying to communicate a certain agenda or idea. At the end of the day, it is my personal, philosophical journey. Painting as "Little Soul" allows me to get to know myself a little better each and every day.

With that said, stay kind and stay rad.

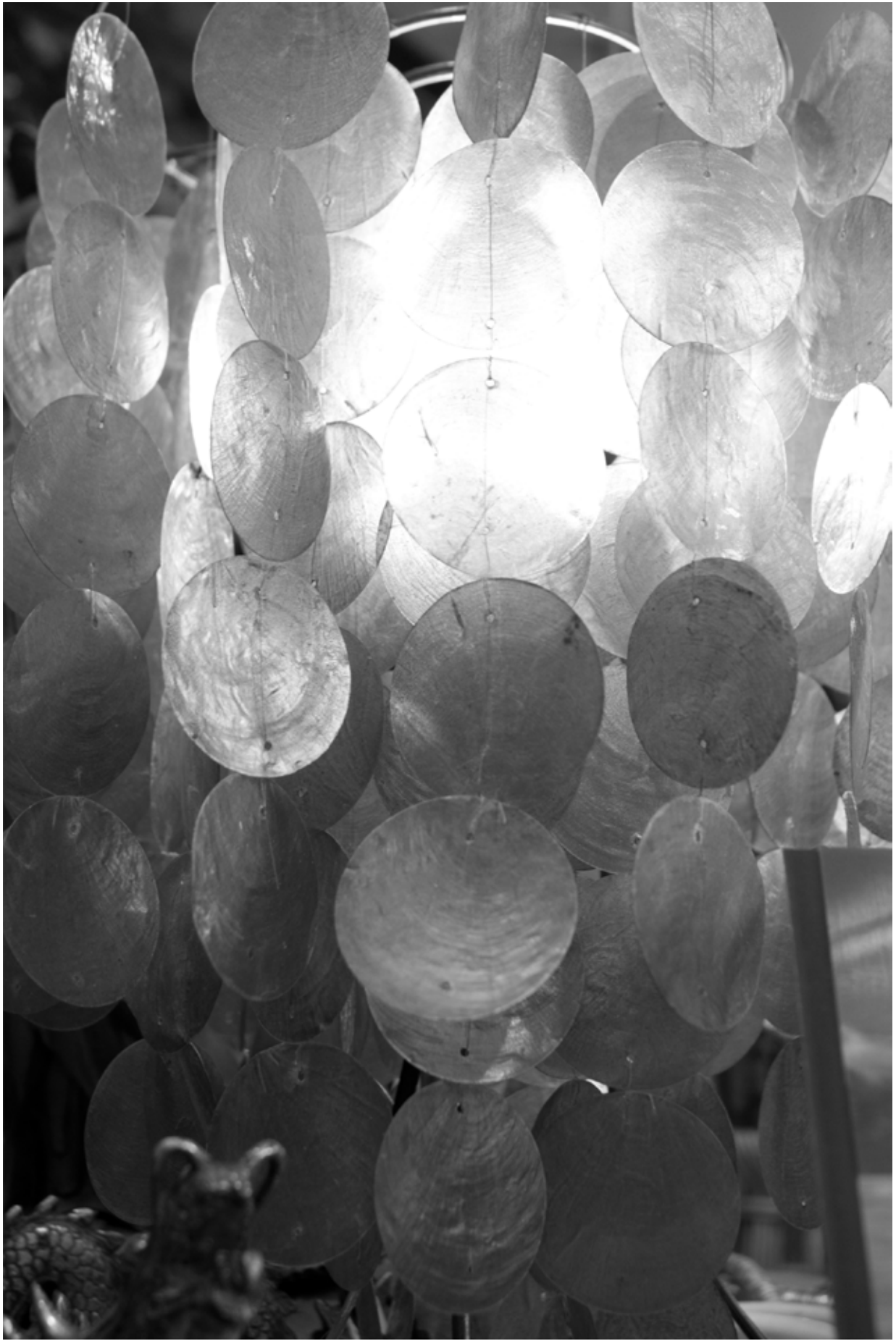
Lucky Rabbit's Foot
Sara Wilson
(Little Soul)
Mixed Media





Erica Barfoot

Erica Barfoot
Abstract Light
Photography
8 x 10 inches
\$300.00



Erica Barfoot
Memory
Photography
8 x 10 inches
\$300





Erica Barfoot
Tree
Photography
8x10 inches
\$300.00





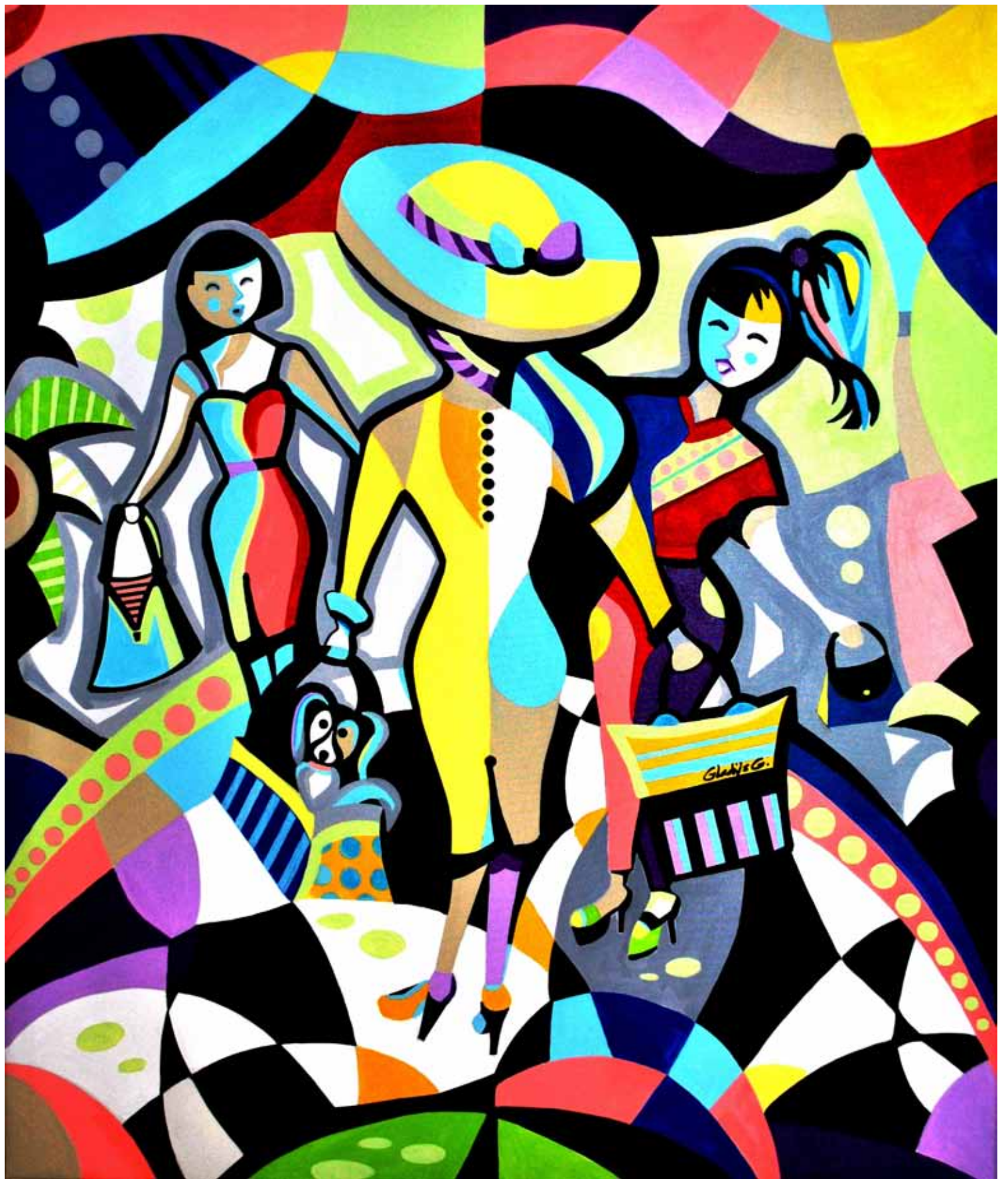


Gladys Gonzales

art-xigo.com

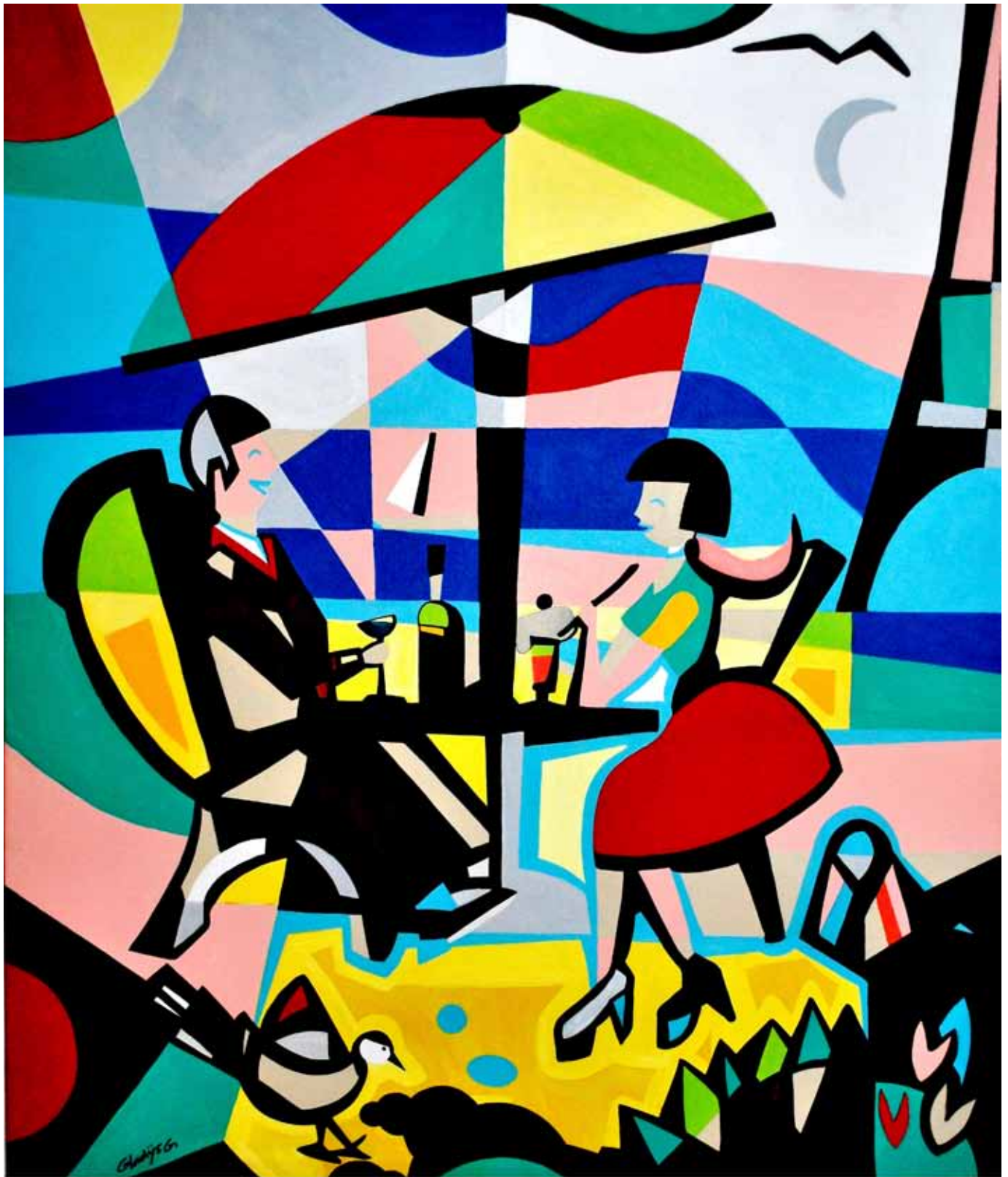
I am an artist with a particular style. It is vibrant, colorful and uses a number of forms simultaneously to define a particular scene or daily event. My themes are generally simple and joyful, because I consider art to be a way to extract the best from our lived moments, making us laugh and enjoy the piece and the world with optimism. I have painted using various different techniques, though my favorite is acrylic on canvas. Miró and Picasso are my inspiration, and my style combines influences from Cubism, Surrealism and Pop-Art, creating what I call "New-Pop." As an artist, I aim to interact with each place and person I come into contact with, growing as an individual and improving as an artist all the time, and sharing the benefits of that growth with my audience through my work.

Gladys Gonzalez
Friends
Acrylic on Canvas
47 x 39 inches
\$4,750.00





Gladys Gonzalez
Girls At The City
Acrylic on Canvas
47 x 39 inches
\$4,750.00



Gladys Gonzalez
Mon Cher Ami
Acrylic on Canvas
47 x 39 inches
\$4,750.00



Gladys Gonzalez
The Nest
Acrylic on Canvas
39 x 12 inches
\$3,500



Heather Workman Rios

www.bluecanvas.com/heatherworkmanrios

The rhinocerototic weight of human history
can seem to compress the importance of individual lives.

But our decisions and our lives,
pressed filament-thin,
form the keratinous, spiraling, and ruthlessly penetrating horror
of time's most raging rhino.

I cease struggling with accusations
and expose a viler beast--
the conspiracy within.



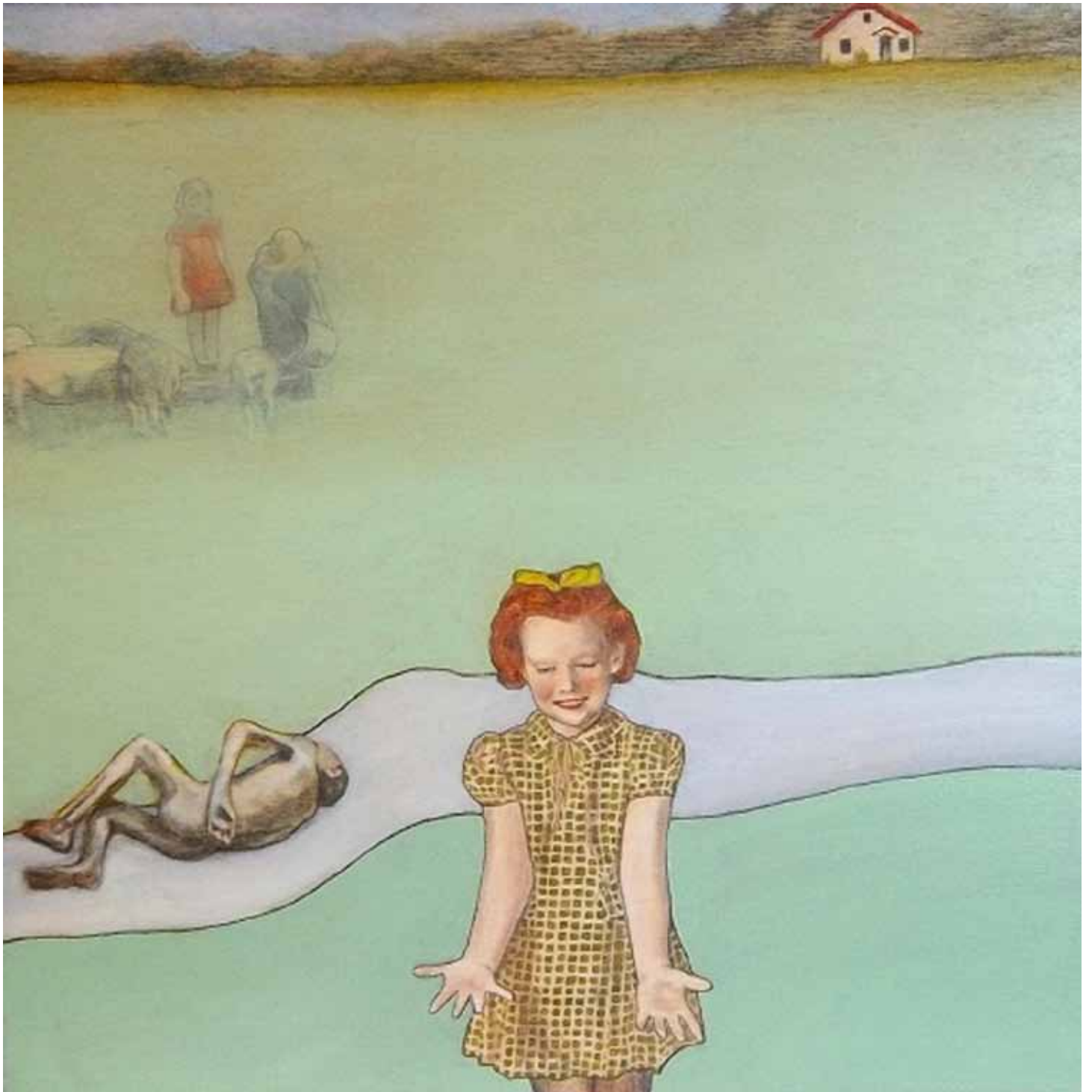
Heather Workman Rios
Cleaning the Earth With Dirty Rag
Oil
11 x 11 inches
\$800.00



Heather Workman Rios
The Beginning Of My Death
Oil and Collage
13 x 9 inches
\$1,200.00



Heather Workman Rios
The Assassin
Oil & Graphite Collage
13 x 13 inches
\$1,300.00



Heather Workman Rios
Your Milk Is Poison And Your Mother's Milk Is Poison
Oil
12 x 12 inches
\$1,000.00



Heather Workman Rios
Walking On Unmarked Graves
Mixed Media
26 x 19 inches
\$700.00





Lone Citrin

<http://www.artbylone.com>

I dream, therefore, I am

I create art because I must.

It is a necessary extension of my life.

It identifies and substantiates my existence.

It is my profile and my legacy.

I want to intrigue and entertain.

I want to initiate wonder and questions.

I want to communicate my thoughts, dreams and desires.

Most of all, I want to be!



Ione Citrin
No Sunset In Hell
Acrylic on Wood
50 x 40 inches
\$2,000.00

An abstract oil painting on canvas titled 'Galaxy 2' by Ione Citrin. The artwork features a vibrant, multi-colored composition with prominent wavy, undulating forms in shades of blue, green, orange, and red. The background is a dark, textured field of blue and green, with a black border on the left side speckled with white dots, suggesting a starry sky. The overall style is expressive and dynamic, with visible brushstrokes and a rich, layered texture.

Ione Citrin
Galaxy 2
Oil on Canvas
26 36 inches

\$500,000





Ioné Citrin
Cairo
Oil on Canvas
26 x 36 inches
\$500.00





Johannes Hoelderl



Johannes Hoelderl
Oil on Canvas
40 x 40 inches
\$450.00



Jon Henry

thejonhenry.com

I rejoice in the endless possibilities of identities. I study the idea of "self" through my experiences and identities. I desire to break down rigid divisions between identities into an expanded narrative that has a fluid understanding of self. I realize that the exploration of "self" is a life long process of reflection, understanding, and evolution. My work styles typically fall into the realms of sculpture and installation. Pine trees are the main source of materials like pine needles, bark, wood or cones

Jon Henry
Untitled Stack Wood
12 x 12 x 1 inches
\$500.00







Jon Henry
Stalagmites (site-specific installation)
Pine Needles
\$750.00



Jon Henry
Untitled Canned
Mixed Media
12 x 6 x 5 inches
\$250



Jon Henry
Untitled Ant
Pine Needles and Mixed Media
12 x 4 x 4 inches
\$100.00



My Mind Is Steel

by
Peter Lange

My mind is steel fresh from the forge;
An axe, an arrow, a shield, a sword;
Tools to smash marrow, to turn peasant to lord.

My mind is steel fresh from the forge;
A chest, a chain, a bastion, a board;
The power to restrain, the power to ward.

My mind is steel fresh from the forge;
A weapon, a wonder, admonished, adored;
Instruments of thunder, of musical cord.

All of these things my steel can be;
How it ends up, we shall wait and see.

Gib Rus

by

Peter Lange & Daniel Winell

Ew era no ruo yaw kcab emoh
Nehw ew teg ereth ew epoh
Tath ruo sevil liiw ton eb eth emas
Ereth liiw eb on erom ssendas.

Seiromem fo Gib Rus
Erehw on eno sreffus
Gnivil tuothiw yna selur
Eerf ot gnis, dna fal, dna nur.

Tub eth daor deaha dluow eb dab
Dna ti si oot etal ot nrut kcab
Ni eth dne l dluow eb devas
Leinad dna Nevets dluow eb ym sroivas





Hands Across My Chest

by
Marina Bell

Hands across my chest
Sleeping resting

Hands across my chest
Coldness slowly creeping

Hands across my chest
thoughts fleeting

Hands across my chest
body slowly weakening

Hands across my chest
lungs exhaling

Hands across my chest
darkness slowly creeping

Hands across my chest
eyes emptying

Hands across my chest

Ryan Muldowney

www.ryanmuldowney.com

Apart from a complete dependence upon deliberately staged uncertainty, one thread that unites all of the work is the interest in arriving at elegantly spare solutions to that uncertainty. With a constantly shifting spectrum of process, complete mastery becomes an impossibility, and therefore requires a paring away of the ornamentation and embroidery so commonly indulged in by the technically masterful. I seek for mastery, not of process but of understanding. Each endeavor widens the bandwidth of my comprehension, and allows me to consider the many pathways to revelation in my work.





Ryan Muldowney
Untitled 1
Oil
24 x 24 inches
NFS



Ryan Muldowney
Untitled 4
Monotype
12 x 16 inches
NFS



Ryan Muldowney
Untitled 3
Monotype
12 x 16 inches
NFS



Ryan Muldowney
Untitled 5
Oil
24 x 24 inches
NFS

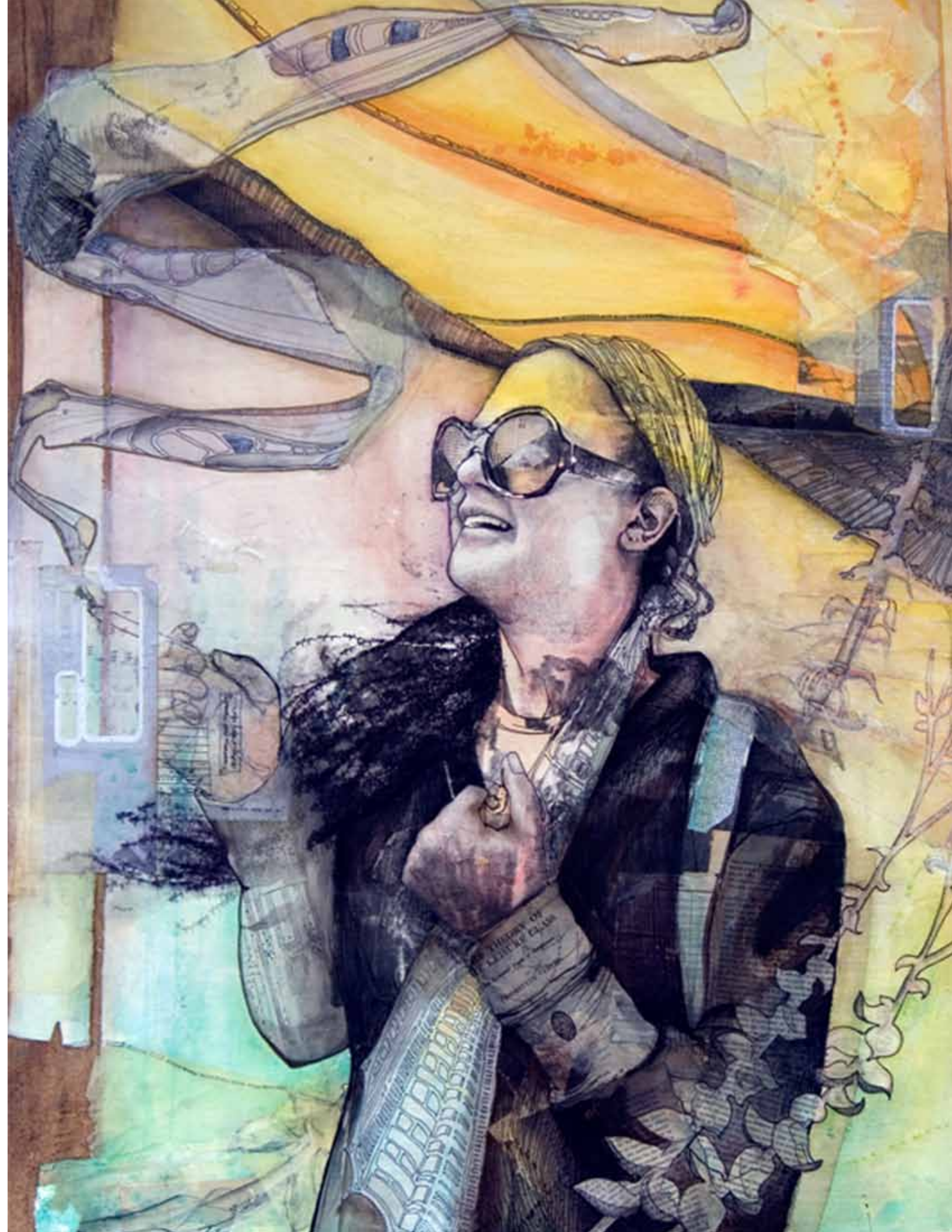


Stephanie Mead

www.stephanie-mead.com

My work is detailed and layered, and I combine techniques and tools to create my original visions. I am influenced by bits of everything, from formal watercolor techniques to ancient building structure. My work sometimes takes social and political standpoints, while staying dreamlike and free. Although I was trained formerly as an oil painter, it wasn't until after college that I developed my "mixed media" technique. It was then that I began working more closely with my materials, tearing up my paintings, saved papers, and other small scraps, only to re-arrange, organize, and glue them down according to my preference. I paint and draw directly on top of this new canvas. My artwork reflects my spontaneity and strong will; while I splatter paint haphazardly around, my cuts are precise and methodic. I feel like my layering technique came about pretty easily, combining mediums seems logical to me. Prints and oil paints still find their ways into my work, but so do the other mediums I enjoy using. If you look closely, you can see the text, transfers, hand-drawn images, and secrets I have embedded behind the layers.

Stephanie Mead
Desert Bliss
Mixed Media
30 x 40 inches
NFS







Stephanie Mead
Burning Bridges
Mixed Media
30 x 40 inches
\$2,300.00



Stephanie Mead
The Ascent
Mixed Media
12 x 16 inches
\$1,800.00



Stephanie Mead
Flee
Mixed Media
30 x 40 inches
\$2,500.00



Vivian Calderon

<http://artecalderon.blogspot.com/>

PRINTS OF THE EARTH

Prints from the Earth make part of the human path through the world. They have an anthropological and historic character and consciously fuse the abstract expressionism with my academic formation in anthropology, history and journalism.

Prints from the Earth form part of a magical universe that reflects the path of humans in our world, and how they leave behind Prints as a proof of their existence; a proof of past, present and future. A print can transform itself into multiple things; a gesture, a step, movement. Prints are the earth, life and at the same time death. They are what is and what was. What hurts and what gives joy. As such they leave a mark, a print; a print forever in our memories.

Vivian Calderon
Puentes Infinitos
Acrylic on Canvas
47 x 35 inches
\$1,200.00





Vivian Calderon
Atajos Dorados
Acrylic on Canvas
53 x 60 inches
\$2,000.00



Vivian Calderon
Azahres que Estallan
Acrylic on Canvas
39 x 30 inches
\$900.00



Vivian Calderon
Sinfonia de un Cuento
Acrylic on Canvas
47 x 55 inches
\$1800



www.namingceremonygallery.com