

DAWN OF A NEW DECADE

ARTSPACE @ SI ARTS | 23 Navy Pier Court, SI NY 10304

Thursday & Friday: 2pm – 7pm | Saturday: 12pm – 5pm

Public programming at statenislandarts.org.

Barbara Mattera Hoffman
Brandon Herman
Catherine Popov
Diane Matyas
Douglas La Tourette
Elzbieta Wysoczanska
Emily Perina
Emily Sarah Long
Harry Magzul
Isaac Grant
Jessica Lauser

Judith Hugentobler
Keri Sheheen
Kevin Barker-Herod
KLeyko
Lance J. Reha
Lea Simoniello
Len Rachlin
Lenny Librizzi
Mae Jeon
Mafalda Cento
Meg Graham

Mona Oman
Nancy Quin
Natalie Woodson
Olga Chemlina
Rosario Lopez-Rivera
Shawn McArthur
Sheryl Renee Dobson
Stevie Ray Soloway
Windy Nicely
Zoë Tirado

Artists are listed alphabetically by first name, as they are above.

Please contact artists directly with any sales or commission inquiries. Listed prices are for works as they are exhibited, framed or otherwise. All statements and descriptions have been written by the artists and are presented in their own words.

BARBARA MATTERA HOFFMAN
Metamorphosis, digital print \$500

The dream, the subconscious intrigues me. Magic happens in that state where one works out their future and resolves their pain. Through an exploration of my life, my memories, struggles and joy, I would like to open a dialogue with the viewer—invite them to see their lives and have a discussion about choices made and how that changed one's life. How is that taking one path over another can really make a difference? This intrigues me.

In an attempt to show the intangible, my art shows the place between reality and the dream. Feelings are shown as a state where the transparency of the present becomes part of oneself.

My piece called *Metamorphosis* shows a woman who has already made a choice and is in the process of becoming someone new. Coming out of the tree where she was trapped, she holds a fabric showing what she has left in the darkness, waving it victoriously. She has overcome.

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BRANDON HERMAN
Lorian Beyond Thunderdome, 20in x 16in, digital print \$1,138

This piece is taken from a series of photographs about the urban blight and abandoned properties on the North Shore of Staten Island. The set whimsically imagines a fashion photoshoot in the post apocalypse; what will the stylish scavenger wear in a world destroyed by climate change and capitalism? Photographer Brandon Herman is a Stapleton resident; this photograph of dystopia was taken two blocks from his studio and 100 yards from the front door of Staten Island Arts.

www.brandonherman.com info@brandonherman.com

CATHERINE POPOV
One-Way Mirror, 18in x 24in, oil NFS

Catherine Popov has been creating art for ten years and oil painting for three, and it has now become her primary medium. *One-Way Mirror* was created at the end of her middle school journey, when she was questioning who she truly was and what she wanted to achieve throughout her life. This self-portrait is a snapshot of a period of time in Catherine's life that will be remembered and reflected upon, exploring where she's been and how new opportunities will always come. This painting also helped her discover a new subject to study, the human face.

Catherine's paintings represent the beauty in the imperfections. With each painting, she creates a mood for the viewer, mainly using pigment to create the idea of the painting. Color is the main thing one sees when looking at a piece, but rarely do people pay attention to it and try to understand why the color is there. Color is so sudden to the eye, yet its meaning hidden—just like the subjects she paints.

popovcatherine@icloud.com

DIANE MATYAS

Curiosity, 16in x 11in, print of original charcoal drawing \$300

This print is a version of my original, which is much bigger. Made more than two decades ago, the drawing captures my interests in nature and genre-style illustrative imagery about curiosity. The animal subjects include Lucy, my pit-bull terrier from the 1990's, and a Pangolin, a creature whose armor-clad

back is a wonder in pattern and form. The flora is also an assembly of plant life I have observed. Decisions are inspired by formal concerns of value, form, and perspective. The scene is not meant to be botanically or biologically correct *per se*, but by imagining, observing and assembling, I construct scenarios that invite viewers to interpret stories and ideas. Curious pictures are always my favorite.

Organic Relief, polychromed plaster, \$600

This sculpture is a cast “portrait” of an imagined underwater organism. Note the “fingers” are my own. My printmaking training (intaglio reversal and inscribing) and encouragement from abstract sculptor Elizabeth Egbert, related to her mathematical take on nature, are both seen here. Other abstract organic “trophies” in terra-cotta, wood, fur and intaglio comprised my master’s exhibition at Cornell, and likely led to this unusual experiment once I returned to Staten Island in 1989. The repetition, beauty, and diverse otherness of biology is always exciting to me, and I try to connect it to the (human) body.

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DOUGLAS LA TOURETTE

Flowering Plants That Support Bees, 12in x 36in x 12in, street sign, grow light, flowering plant NFS

Concept art is the product of an intuitive science. As a science it has allowed for all forms of material to use in creative expression. As a concept artist, one can use any means to express oneself creatively. Douglas uses objects, words, and performance to tell stories. There is meaning in all things, like words, and an infinite way to combine them.

This particular piece was part of Lumen 2016. There were 18 panels against a salt encrusted wall of timbers, sparkling like jewels under the blacklight-like grow lights. Here is one for you to consider.

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ELZBIETA WYSOCZANSKA

Girl With Book, 30in x 40in, oil \$1,800

Profit from sale going towards a “Serpentine Art and Nature Commons” project.

I am a self-taught artist. I discovered my talent very late in life. My roots are in a small village in Poland where I grew up. Most of my paintings show people, nature and traditions from my past country life. I love to paint!

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EMILY PERINA

Hold Back the Ghosts, 8in x 8in, wood, fur, lace, steel NFS

What do you do with your old lingerie? Are they animals in your mind built from past memories? You can't wear them. You can't throw them out. They have no future except to be curled into balls in the back of your dresser.

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EMILY SARAH LONG

Neter, 18in x24in, watercolor and collage \$200

Emily Long is an artist and art educator based in New York City. She is interested in illustrating the relationship between one's self and their surroundings. Her works on paper bring humans and nature together to articulate diverse stories, rich with symbolism and organic forms.

Neter is a watercolor and collage work on paper, motivated by Mary Elizabeth Lease's 'Wall Street Owns the Country' stump speech circa 1890: [...] Wall Street owns the country. It is no longer a government of the people, by the people, and for the people, but a government of Wall Street, by Wall Street, and for Wall Street....] This work on paper is a glimpse of a reality where Wall Street is more balanced and self-reflecting. Guided by the notion of maat, an Ancient Egyptian concept of truth, balance, and justice, the work attempts to return power back to the people.

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HARRY MAGZUL

True Blue, 12in x12in, digital print \$50

True Blue is in the format of an album cover created for a Spotify playlist I made. Both art and playlist represented what the last year felt like, recently out of a three-year romance. It was chaotic, fun, sad and at times felt like it should have been an 80s teen flick.

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ISAAC GRANT

Snowy Owl Take Off, 13.5in x 20in, digital print \$250

This Snowy Owl was photographed on the beaches of Staten Island two years ago. This photograph was taken shortly after it had caught its prey. Witnessing the moment was truly a magical experience as a lifelong birder and photographer.

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JESSICA LAUSER

Chirophobia, 9in x 12in, pen and ink \$300

Jessica Lauser is a freelance artist based in NYC who earned her BFA in Illustration at the Fashion Institute of Technology in 2016. She specializes in paintings and illustrations that are inspired by astrology, mental health, and the female form. Her goal is to represent topics often seen in a negative way through a more positive lens, and to create thought provoking imagery that combines natural elements with surreal features. This illustration is part of a series depicting different phobias, with *Chirophobia* translating to the fear of hands.

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JUDITH HUGENTOBLER

Ghost Floral, 9 3/8in X 9 3/4in, encaustic, pigment and digital photograph on paper \$360

The image depicts a blend of family portraits, sampled fabric textures and drawing, with layers of various medium such as wax, oil stick and ground pigment. The manipulated photographs, with their identity masked are the focal point. My intent was to create an earthly context for distant relatives who immigrated to the United States early in the 20th century on my grandfather's side of the family. Originally coming from the rural landscape of Sweden, what seemed most appropriate was a garden setting. A new narrative takes shape, featuring figures framed by a sea of flowers.

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KERI SHEHEEN

Day & Night: Flipbook Box, 12in x 11in x 14in \$1000

Day & Night is one of three handmade mutoscope boxes created with funding by a Staten Island Arts DCA Premier Grant in 2019. This animation is about the home I grew up in and the fleeting nature of childhood. It was the house where I learned about animation from my father, a moment that shaped my artistic interests as I got older. I used this project as a homage to my love of hand-drawn animation, coupled with my fascination with printmaking processes. Each animation frame is hand-painted and then silkscreened on top to create a vintage film effect when animated. The mechanism and box were built by local craftsman, Carl Gallagher.

The Door: Flipbook Box, 12in x 11in x 14in \$1000

The Door is one of three handmade mutoscope boxes created with funding by a Staten Island Arts DCA Premier Grant in 2019. This animation was inspired by my childhood fear of the "monster-in-the-closet" and what lurks in the darkness while the household sleeps. I used this project as a homage to my love of hand-drawn animation, coupled with my fascination with printmaking processes. Each animation frame is hand-painted and then silkscreened on top to create a vintage film effect when animated. The mechanism and box were built by local craftsman, Carl Gallagher.

parlortrickprints.com IG: @parlortrickprints ksheheen40@gmail.com

KEVIN BARKER-HEROD

Mile 7 on Fire, 48in x 32in x 1/2in, digital print on plexiglass glass \$1,700

Comes signed and numbered with a certificate of Authenticity that is also signed and numbered by Kevin Barker of Hidden Grid. Edition of 300

Captured in Accra, Ghana. I was visiting family in Accra some years back and I decided to take a stroll out by a near by market. I noticed this long expressway and envisioned it as a nighttime capture (as always). So I came back at night and positioned myself for the shot and then it happened! I set my camera for a long exposure to not just have the car headlights streak across but to give the image some attitude with the streaming tail lights as the drivers applied there breaks.

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KLEYKO

Flood, audio recording

Flood is available on all major streaming platforms including Spotify, Tidal, and Apple Music. It is also available for free download or streaming at kleykoandpatches.bandcamp.com.

KLeyko (Kristin Leyko Picciotto) is a classically trained visual artist creating across several disciplines and different forms of media. She began her foray into music as an adult, teaching herself ukulele and writing several original songs. She has also taken on acting in recent years and has appeared in three plays for Staten Island Shakespearean Theatre Company.

Flood was conceived in the wake of Hurricane Sandy and reflects not only on the floods of destruction, but also of those of creation, recounting waters of past centuries carrying immigrant ships and the natural erosion of millions of years of breaking waves creating the very island we call home. The song was written by and sung by KLeyko with instrumentation by collaborator and life partner Joey Patches. It features Jesse Blum on trumpet and was recorded by Joe Pecora at Red Room Studio.

kleykoandpatches.bandcamp.com kristin.leyko@gmail.com

LANCE J. REHA

Snug Tower, 16in x22in, DSLR (digital) Price available upon request.

Lance J. Reha is a lifelong NYC resident. He is also an award winning independent filmmaker and cinematographer. Lance is self-taught and is an accomplished event photographer, capturing urban and rural landscapes as well as fine art. He is equally adept at creating memorable portraits or photographing Sweet 16s and other events.

He captured the image of the *Snug Tower* on a cold fall evening at sunset and experimented with lighting, hence the blue light you see in the image. He found this hidden gem of Staten Island intriguing and wanted to get his lens in front of it to show one of the many treasures of the borough. He continues to search for other gems throughout Staten Island to share.

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LEA SIMONIELLO

Thrift Store Shoes, 7in x 10in, graphite on bristol \$250

YOU!, 9in x 12in, graphite on bristol \$300

Through depictions of grotesque and large bodies in space, I am exploring the way that my body dysmorphia shapes my perception of myself and the world around me in my everyday life. *Thrift Store Shoes* is about a small part of my life at a job I used to have at a thrift store. I decided to depict the outer body experience I felt when I tried on this typically feminine article of clothing, and the feeling that it doesn't belong on my large body. I am not trying to use my work as a type of beautification or idealization of a fat body, but to show the fat body for what it is and what I perceive it to be.

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LEN RACHLIN

Still Life with Pomegranates, 11.5in x 13.5in, digital print \$175

Three Peppers, 10.5in x 16in, digital print \$175

Len Rachlin is a figurative sculptor and photographer. I started doing still lifes one winter several years ago because it was too cold to go outside to do photography. I got hooked. With still lifes, you take some everyday objects and try to place them in a pleasing composition and adjust the lighting for maximum effect. This is always very challenging to get it right. *Still Life with Pomegranates* was inspired by Dutch painters of the 1500's and 1600's. Their moody lighting was something that I was trying to accomplish in this photo. *Three Peppers* was inspired by the photographer Edward Weston, who did a series of photos of peppers in the 1920's and 1930's. Weston only took photos of individual peppers. Here I have assembled three together to create an even more dynamic image. My still lifes don't usually have such direct connection to other artists but coincidentally in these two photos there was that relation.

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LENNY LIBRIZZI

Droplet Dream, 4.25in x 6in, mezzotint \$100

Oculus, 2" in x 2" in, mezzotint \$50

I have been making mezzotints for 14 years, originally learning the technique from Herman Zaage at Art Lab. The rich black and grey tones that can be achieved attracted me to mezzotints. The word mezzotint comes from *mezzotinto*, the Italian word for half tones. I enjoy working with copper plates and creating art using a time-honored method. This type of intaglio printmaking uses only mechanical means - a rocker, burnisher and scraper - to create the image.

My prints include subjects showing the interface of science with art, nature in the city and the interaction between humans and nature, best summed up as *Nature and Structure*.

Droplet Dream overlays imagery of wood, water, and feet firmly planted while also rising above all. *Oculus* shows a complex structure meant to bring light into a building. The interplay of light and shadow captures a moment of an ever-changing view.

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MAE JEON

Streaming Hope, 25in x 42in, digital art on canvas \$2000

Born and educated in South Korea, Mae Jeon studied commercial art in college in Seoul. She worked in both Seoul and New York City, and has retired after a 30-year career in graphic design.

When computer technology was introduced into the art and design industry, she found her passion in fine art through the digital medium. Mae had her first solo show in 2003. Since then she has participated in numerous shows in New York City and abroad. During the past 10 years, she has incorporated spiritual topics which have been exhibited in four solo shows, art fairs in New York and Miami, and the “Woman’s Essence show” at the 2019 Venice Biennale.

My artwork reflects my spiritual journey. Within the digital medium I transform my spiritual vocabulary into pictorial images. My goal is to convey messages of hope by portraying the frailty and resilience of life. *Streaming Hope* was based on my spiritual interpretation of waves that I discovered while exploring image-making software to generate digital abstraction. The infinite graceful movement of waves reminded me of the radiant love of the creator. I placed a bright yellow core of a flower to represent the source of love, and waves of hope flourishing from it.

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MAFALDA CENTO

Marche au Soleil, 19in x 26in, print of original watercolor \$550

Marche au Soleil is part of a 32 piece series based on the Caribbean theme, titled “Caribbean Reflections”. Mafalda Cento is an artist based on Staten Island who has been painting for the last forty years. Her paintings have been admired for their loose and fluid strokes, thus creating works that are organic and expressive. She has exhibited her work throughout the Metropolitan area and has won many awards. Her paintings are in private collections throughout the U.S., Italy, France, Canada and the Bahamas. She is a member of the South Shore Artists Group.

Mafalda paints because if she didn’t, she wouldn’t be complete! She never knows when or where the inspiration will come from but when it does, she follows that feeling which takes her through a creative journey. Painting for her means total expression... it’s instinctive and emotional, but in essence it is life’s force that continues to inspire her.

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MEG GRAHAM

The Group, 11in x 11in, digital print \$100

Moving to Staten Island five years ago has been inspirational with photography. Riding on the Staten Island ferry, I play with the light and energy with my phone. I have three groups of photographic works: Ferry TRIPPS, THE HAND PROJECT and SELF PORTRAITS. *The Group* is from the Ferry TRIPPS series. I take photographs of everyday life and digitally create new forms that are otherworldly. The ferry green seat become sculpture or a structure. The figures become a mass or a form. You can’t see the faces. And so why are they there? What are they doing? Is this just a group or a single life force? I treat these photographic collages the same as I would when working with paper and glue. Patterns form and designs dance.

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MONA OMAN

Parking Lot Head, 18in x13in, acrylic on wood Price available upon request.

When I was little, my grandparents lived next door to a fella who kept pigeons. Fascinating birds, pigeons. I love their faces and the iridescence in their feathers. I used to watch them come and go all the time and the way that looked and the sounded stuck with me my whole life. Fast forward to a couple years ago when my kids and I would drive around the TJ Max parking lot and feed the pigeons. I bought a pigeon mask and ran around with it on my head as they photographed me doing so. I hope they cherish those memories as much as I did the pigeons I watched as a kid.

Art means the world to me. I make it each and every day.

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NANCY QUIN

Apartment #10 - West 4th St., 17in x 27in, wood, glass, metal NFS

Apartment #10 - West 4th St. is a sentimental assemblage paying homage to the idea of home and, more deeply, our need for one. The architectural brackets laced together in a corset like fashion connect structural elements to humanity while wooden pieces of my grandparent's table support their doorknob that offered me entrance into security, safety, comfort, love & kindness.

Whether a rondavel, yurt, teepee or brick & mortar...there is a global need & desire for shelter.

My two & three dimensional work is symbolic in nature with a sensitivity towards human experiences. I embrace the balance between hard and soft materials, often combining my hand crafted elements with natural and manufactured. A similar aesthetic is carried through to my art installations. The environments I create have inspired dance and performance art pieces that further the sentiments of my projects.

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NATALIE WOODSON

Skulls & Souls: Timber Wolf, 20in x 20in, pyrography (wood burning) NFS Commissions welcome

Armed with a degree in Graphic Design from The School of Visual Arts along with her life-long passion of drawing, Natalie found herself in The Museum of Natural History with a hunger and a sketch book. This ignited the artistic journey to study the forms and shapes of North American wildlife and their skulls. Pencil drawings quickly evolved into different techniques learned throughout Natalie's artistic journey; Pen & Ink, Acrylic, Water Color, Glass Etching, and now: wood burning. The technique of pyrography gave both the artist and the collection a symbolic representation of the permanent mark we make on this earth. Burning onto the wood merges many elements: Earth/Wood, Fire/Heat, Wind/Smoke and, at times, Water/Watercolor. The use of nature is integral to the concept of *Skulls & Souls*, as both its inspiration and medium.

Since the time of our oldest cave paintings, artists have illustrated the animals that they inhabit this world with. *Skulls & Souls* is a series that captures that universal desire. The flame of our natural wildlife is fading before our very eyes.

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OLGA CHEMLINA

The Return Of Feminine, 24in x30in, multimedia on stretched canvas (acrylic, Swarovski crystals)

Price available upon request.

Olga Chemlina is an expat from former USSR who is very happy to call Staten Island her home. She is a dedicated yogi, healer and an aspiring dancer who started making art after her career in corporate banking suddenly came to a halt. With some time to spare, she immersed herself into various mindful practices that helped open up her creative potential.

Without any prior artistic training, she relied on her newly-awakened senses to find her artistic voice. In her unique style of painting she creates visually stimulating, one-of-a-kind art pieces of incredible depth and texture. Through the use of various iridescent materials and intriguing color palette she creates a multidimensional visual experience. Olga's paintings provide the viewer with subtle influx of information through memories, feelings and emotions and she considers her art to be a tool for bringing mind towards alignment and harmony.

The Return Of Feminine celebrates the feminine energy and the qualities it entails - limitless creativity, healing flow, passion for dance, and the divine sensuality.

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ROSARIO LOPEZ-RIVERA

Healing Goddess, 24in x 36in, acrylic and mixed media on canvas \$400

I am a Puerto Rican artist and community healer. My work is a process of spontaneously translating body images with a challenging social discourse. These images cohabit with vibrant colors to share a story born from gaps of resistance against a rigid narrative of women's forms which includes their bodies and sexualities. I consider my work to be a celebration of all women, beautiful shapes and colors; my aim is the ageless, faceless, mystical, magical and trans-formed.

The social construction of the body manifests in assumptions about the way bodies work, what they should look like, and the functions they should accomplish. My framework is centered on the notion of embodiment: how the female body shapes social interactions, empowerment and healing. I work on creating socially engaged constructions of the collective. I explore the theme of women's bodies from a healing perspective. My art is ultimately a sacred healing experience.

Healing Goddess was inspired by Aja: an Orisha or a human recognized as a Goddess. She is a powerful Goddess of Healing, also known as the spirit of the forest and herbal healers in Santeria religious practice.

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SHAWN MCARTHUR

Home and Worlds Beyond

3 panels, 11in x 17in each, 0.7 blue drafting pencil, HB black pencil, and India Ink
NFS Commissions welcome

This piece was first introduced at the exhibition *Shaolin: Into the 36 Chambers* curated by Jahtiek Long at the Newhouse Center of Contemporary Art. The art describes my life on Staten Island. What was supposed to be a 15-page comic of my upbringing on the island became a 3-page spread of how I see Staten Island as a whole through pop culture references I've learned growing up. The first page is actually the middle where there's a young boy in front of a house, the actual house I used to live in –

where it all began. It's here where I learned about all of the things I cared about, including drawing. The doors in the sky represent the different worlds I can enter on this small island - from people I've built relationships with and opportunities that seem far beyond my reach. I wanted to show big icons fighting against each other. King Kong and Godzilla represent power struggles within the creative world of the island. The symbolism behind the *Star Wars* reference of the X-wing getting shot down by the TIE fighter is a reminder to myself to stay humble on the way up. The underground SIR represents the financial status of the area. The clean lines of the quill represent where I am at the present moment. The rough pencil represents the beginnings of any process – the rough draft.

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SHERYL RENEE DOBSON

Safe Water, 49in x 25in, acrylic and oil stick on stretched canvas

Sheryl Renee Dobson is a formally trained American painter and collagist who received an AB in International Relations from Brown University and a JD from the University of Michigan Law School. As a person of faith, she draws inspiration from the Bible to abstractly express our connection to God and our interconnectedness with each other. Dobson's trilingual painting, *Safe Water*, is a layered expression of the tragic irony that, in the case of Flint, Michigan, trusted official city water was recklessly contaminated with lead resulting in tap water that was not Safe Water. The painting also expresses this irony by reversing the colors blue and red such that the color red symbolizes toxic and caustic water while the color blue symbolizes the hope that the massive pollution of our sacred waters will be reversed and that the blue living water will be restored.

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STEVIE RAY SOLOWAY

Trees in the Fog at Great Kills Park, archival pigment print digital photo. one of four \$425

Wolf's Pond Low Tide, archival pigment print digital photo. one of four \$425

Since moving to Staten Island in 1996, I have been documenting and photographing the natural areas of Staten Island. Over the course of 24 years, I have watched the natural areas change sometimes for better or worse, think Hurricane Sandy. During this period, I have practiced Zen meditation which points out that all compounds are impermanent. Simply stated: change is part of life and once we accept this fact we can begin to see the beauty in it. I try to look for this change in line, color, and shape. The simpler the better.

In conclusion, once I find the subject matter, it's a matter of being patient and going back to the area many times to see the different changes in lighting and seasonal change. The second photo of the Low Tide at Wolf's Pond was taken over a two-month period in the summer of 2019. That said, as an artist I only produce fifteen prints per year for I think there is a big difference between looking and truly seeing.

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WINDY NICELY

Being, 18in x 12in, silver halide print \$300

This image was a part of a practice where I was using my camera to tune in to the extraordinary in the ordinary of my everyday life. My interest in photography began at a really noisy place where I was always trying to say something; it had to have obvious meaning for me to be satisfied with it. After

several decades and taking up meditation, photography became a part of my meditation and a way of discovering the intimacy of my immediate surroundings. Photography as a spiritual practice has been a great teacher in gratitude and abundance as it has offered me the opportunity to see that the present moment is pregnant with life, bursting forth with opportunity. This image, is in my mind, very ordinary. It's my daughter sitting at the kitchen table in the morning after just waking up. In that moment, I was able to be fully present to her—to see her in the freshness of the moment as if it was the first time.

The Witness of the Dance, 12in x 18in, silver halide print \$300

This image was a part of a larger project between myself and a Butoh dancer which was an exploration on self-nurturance. Butoh, a Japanese avant-garde dance, is referred to as the dance of darkness and often is an embodied manifestation of the things we repress—the aspects of ourselves that are hidden in the shadows. The dancer and I both agreed that entering into challenging emotions is necessary, but that the process has to be accompanied by self-compassion, and that the space in which we engage in this exploration ultimately must be one of nurturance. His dance is a dance of being fully with the body, fully with his experience in total non-abandonment.

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ZOË TIRADO

The Buffest Chick I Know (Dimarco), 48in x36in, acrylic NFS

Zoë Tirado is a multidisciplinary artist living in Staten Island. She received her BFA in Fine Arts from The School of Visual Arts (2014). Referring to classical portraiture as a vehicle for her sometimes obscure subject matter, Zoë walks the line between what is considered traditional and what is obscene. She has curated and shown in shows around NYC including most recently Queer Van Kult, an experimental queer performance and installation collective highlighting LGBT locals and Damaged Art, a group exhibition about the struggles surrounding student loan debt shown in Chinatown.

The Buffest Chick I Know (Dimarco) was created for the solo exhibition *Buff Chixxx* (2019). The exhibition was a play on words depicting varying athletic women, chickens and delicacies. This portrait is particularly important as it is of Staten Islander Stephanie DiMarco, a close friend who is a jammer in Gotham Girls roller derby.

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