May Final Friday Virtual Arts Walk
Artist Statements

Charles Byrd
Charles Byrd is an Oklahoma artist who works primarily with oils and is passionately inspired by rural landscapes and architecture.

Charles has studied independently with master painters to hone his skills. He is a member of the Oil Painters of America and has exhibited in national juried events.

Charles prefers painting in studio and his works are known for attention to detail and a constant pursuit of “capturing the light”. His method employs various tools and techniques to apply and then smudge and scrape away paint. He has recently devoted himself to painting cityscapes attempting to evoke the energy, vitality and spirit of the city. He sometimes paints recognizable landmarks but often paints overlooked areas and other aspects of the city.

Peggy Cook
"Of all the things that have to be considered in painting, the most intriguing is color. Finding the "color solutions" is how one instructor phrased it. I use this notion as I paint. Some problems I face are: How can I enliven a predominately green landscape? Or, what color would accentuate the color I just painted? Color is very inter-relational; as one color is added to the painting, the dynamics of the paintings can change. It seems there are infinite possibilities for the artist who paints with color. Those possibilities make the process of painting exciting, and each new painting a chance to explore new territory.”

Terry Cunningham
I enjoy painting abstract landscapes. I love creating a place for the mind to escape to.
I paint with encaustic. It is an ancient technique that dates back to the Greeks.
They used it to caulk their ship hulls. Eventually they added pigment to the wax and used it to decorate their ships.
Layering encaustic creates depth that is difficult to attain in other media.
My paint brush is a torch and a heat gun.
There are many techniques that can be used with encaustic. I am continually amazed at what can be achieved with this versatile medium.

**Gianna Martucci-Fink**

When dealing with consumerist ideologies today, women drive 70 to 80% of all consumer purchasing. By utilizing what our society calls “feminine merchandise,” each sculpture calls attention to the devastating consumption of toxic products, such as those associated with feminine hygiene, that are directly affecting the health and wellbeing of women today. As an individual who identifies as female, I strive to create works that addresses contemporary female conditions and its relationship to our patriarchal and consumerist culture, through an intersectional feminist lens.

On average, women use 12 products per day, translating to the exposer of 168 chemicals. By employing products such as menstruation devices or beauty tools that commonly contain parabens, carcinogens, or phthalates, I illustrate the operations of a commercial consumerist society, as it further perpetuates gender inequality. Incorporated through the process of casting, the body is paired with medical or commercial goods and is given unique surface treatments—causing individualized decorative aspects and a cohesive ornamental deign. When acknowledging the restrictive nature and reduction of the body, each sculpture becomes an act of conscious objectification that directly addresses the commodified and normalized use of women’s bodies shown within commercial advertisements.

In creating a variety of three-dimensional works that exist in a shared space, the sculptures create a layered experience through a use of common materials and consistent feminist iconography, while simultaneously evoking a broader conversation about female consumption. Serving as a direct method of communication, each viewer is asked to investigate the ambiguous objects attached and reflect on their own consumer habits.

**Priscilla Kinnick**

I LOVE color. Bright color, intense color. No neutrals for me! Red, yellow, blue, gold, pink, orange, green, purple, periwinkle, coral, melon, and more. That’s what got me more interested in abstract than representational art. Private and high school art classes long ago provided me with the basics of drawing and painting. The winter of 2019 I began teaching myself with the
aid of YouTube tutorials. Gradually I learned how to make my abstract paintings more interesting. Sheltering in place as the result of the Covid19 pandemic has been a gift that has allowed me to work more intensively developing my skills. It is my hope that you receive as much joy from my paintings as I do creating them.

**Bryce Knott**

Bryce Knott was born in Enid, Oklahoma in 1991. Knott is a self taught oil painter and has been painting since 2008. Knott is currently working with portraiture, landscape, and still life imagery. He paints using a wet on wet technique, called alla prima, to explore themes of life and death, the passing of time, and anxieties of the unknown. He currently lives and works in Enid, Oklahoma.

**Jena G. Kodesh**

The concept of layering suggests a person can add or take away, which appeals to me. Many elements in nature are layered- the earth, trees, clouds, and the human personality. Interlacing reminds me of the healthy interactions in interpersonal relationships. Each individual brings unique contributions to the relationship and together form a stronger unit. This body of work reflects a peaceful farm life. These pieces include a pair of watercolor on paper handmade of banana pulp. The images express a love of nature with the red dirt of OK and water, shown both at day break and early evening.

**Kelly Langley**

I rely on a version of the Zone System that is modified for use with color photography for image capture. My digital processing is similar to my darkroom approach. My workflow includes consideration of composition, HSL, and color harmony. My goal is to not only capture an image but to also convey the emotion associated with the setting.

**Kristine A. Luber**

Mostly I use vintage, leftover and cast-off fabrics and sewing supplies in my artwork.

In the piece, “Stop Cleaning and Smell the Flowers,” I have used a variety of cleaning materials. The blue and yellow flower petals are made of “Handi-Wipes®” with bright yellow rubber-glove centers. The stringy stems
and leaves are strands pulled from used mops. The flower basket is woven from strips of worn-out dish cloths dyed brown with Old English® Scratch Cover, and the sky is a worn out nylon slip made blue using Lysol® Toilet Bowl Cleaner. Underneath it all are towels that were used by my family for years, and when too threadbare to soak up the shower water from our bodies were given new life as soft, absorbent, cleaning rags. This piece was created before our current era when cleaning and sanitizing have become so important to our health and well being. Now it’s an homage to those who are constantly cleaning up after us all with disinfectants!

A red poppy of remembrance. It can be hung on a wall or used as a table decoration. The petals can be bent and formed with the help of wire embedded in the edges. My goal was to mimic the lapel poppies given out on Memorial Day.

Cheryl Capps Roach
I believe that the purpose of art is to speak to both the mind and the heart. The undercurrent of much of my figurative work is women’s issues and it is my hope that my work not only compels a sense of emotion but also makes the viewer pause and think. I am intoxicated by bold strokes while painting in oil and strong lines while drawing in charcoal and I am especially driven by the gesture of the human form.

Randy Seitsinger
I strive to reveal interesting and beautiful narratives through observational paintings of everyday places.

Nicole Stevenson
I started painting with different media types in high school and absolutely loved the creative freedom that comes with the art. This piece is entitled Rainfall. Purple is one of my favorite colors which contrast beautifully as it rains down on the golden yellow. I hope the viewers enjoy this piece as much as I did while creating it.

Yu Takebe
I create abstract paintings with intricate patterns. My line drawing/painting started in early age, and ever since then I have been obsessed with
drawing constructive patterns. I see my work as a language. My brush work is influenced by calligraphy and Japanese lacquer work which I have been trained for three years in Tokyo. I am also interested in using various materials from washi papers to found objects such as candy wrappers in a trash can.

**Sean Tyler**
As an artist I focus on forming new combinations of traditional fine arts and fiber craft media. I approach the female form and traditionally dainty subjects, such as floral paintings, with a modern perspective that is intended to combat the misogynistic implications of many classical paintings of women and subjects dismissed as ‘feminine.’ Ideologically my goal is to reclaim the female form from the traditional conflict between woman as subject and woman as creator.
In my abstracted paintings I want to monumentalize floral paintings and divorce them from the context of vases and still lives. Making biological elements a study in color and texture and not scientific accuracy.

**Ron Walker**
Primitive vessel is made from local dug clay and fired in open pit with sagger wrap, banana peel, corn husk, copper wire, and birdseed added for effect

**Ted West**
I share strong visual ideas using objects of sentiment, juxtaposed with universal emotions. Independent and introspective, each scene challenges the viewer with an unusual story told.

**Steve Whitfield**
Steve is an artist working out of Oklahoma, his home state. He paints mostly in acrylics, with the occasional use of oils or oil pastels. His work can be found in museums, galleries, and private collections throughout the United States, and now the world. This past winter his painting about Route 66 was featured as part of an exhibit in Clermont-Ferrand, France. Steve is a longtime art educator, who works ten months of the year at an alternative high school in Oklahoma City. During the summer, he enjoys working as an Artist in Residence at either State or National Parks across the country.
Jason Wilson
Forty years ago, a young boy watched his Native American grandmother design, assemble and sew his family’s quilts. Today, contemporary Perceptual artist, Jason Wilson, influenced by his grandmother’s quilts, gives new life to old concepts.

To produce Perceptual Art, the artist must: conceive; mathematically calculate; plot; draw; and finally paint his design on canvas. Jason says his designs are about building the painting as much as painting the painting… involving hours of construction. To this end, Wilson developed his own special acrylic paint formula to hand paint his canvas. The result is a technically perfect, remarkably flawless finished canvas.

Perceptual Art asks its audience to visually or emotionally interact with the design. Some Perceptual Art appears to shimmer and shift while other designs may, for example, provide a sense of serenity and grace. By bringing his designs to life, Jason Wilson hopes to delight and inspire others.