

studio visit

volume thirty-eight



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A Juried Selection of International Visual Artists.

Foreword

The juror for Volumes 37 and 38 of *Studio Visit* was Diana Gaston, Director of the Tamarind Institute in Albuquerque, NM. Diana is one of my favorite art world people. I have had the pleasure of knowing her since the early 2000s when she first joined the curatorial team at Fidelity Investments in Boston. Over the years, she helped to shape an extraordinary collection at Fidelity, and she was a steadfast supporter of local artists and galleries. Diana brings an incredible wealth of knowledge to her new position at the Tamarind, and it was a privilege to work with her on *Studio Visit*.

The competition that yielded Volumes 37 and 38 drew 778 applicants working in a range of media. As always, the medium of painting dominated the applicant pool, but photography, sculpture and a variety of mixed media were all well represented. Of the applicants, two hundred and eighty-nine were selected for publication. In the interest of producing volumes of *Studio Visit* that are not overwhelmingly large, we have split the winning artists into two separate books, Volumes 37 and 38. This division is intended to make the publication manageable for our readership, and, more importantly, to maximize the benefit for participating artists.

The artists featured in Volumes 37 and 38 represent a wide range of aesthetic viewpoints that I think accurately capture the pluralistic time we live in. Some of the artists featured in *Studio Visit* are self-taught, while others hold graduate degrees. Some have shown extensively, while others are at the beginning of their careers. Regardless of their respective backgrounds, all of the artists featured in *Studio Visit* are serious about and committed to their work. So, we hope that you take the opportunity to contact any artist that you feel may be appropriate for your gallery or collection. For your convenience, every artist has contact information provided.

In the interest of putting *Studio Visit* in front of the largest audience possible, I made the decision to make it available to anyone and everyone for free in digital format. To see the current volumes or any past ones that you might have missed, please visit www.studiovisitmagazine.com, and feel free to spread the word.

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Painting becomes theatrical as the materials (including paint) play dress-up and pretend to become things. Window screening transforms the painting into a three-dimensional object while also underscoring the traditional illusionistic window of the painted surface. Landscape bleeds into these images as distorted arrangements of space emerge.



Startled Flock
acrylic and latex on aluminum screen, 72 x 85 inches