

**Paul Behnke** was born in Memphis, TN, and received a Bachelor of Fine Arts degree in painting from the Memphis College of Art. Behnke's paintings have been exhibited widely in the United States and internationally.

He has had solo exhibitions in New York, Heidelberg, Philadelphia, Saint Augustine, and Memphis, as well as group shows in San Francisco, Honolulu, London, Dublin, Paphos, Glasgow, The Netherlands, Cernay-lès-Reims and New York.

His work has been reviewed in *Hyperallergic Weekend*, *The New Criterion* and *The New Republic*. Behnke's writings have appeared online at *AbCrit: A Forum for Debate on Abstract Art*, at *The Painters' Table* and in print in *Gamut*, a Southern regional art magazine, and *No. Magazine*. He was the co-editor of *Shad Runn* a self-published art-zine in Memphis, TN.

He has edited *Structure and Imagery: A Contemporary Art Blog* since 2011 and was the co-director of *Stout Projects* exhibition space in Bushwick, Brooklyn from 2015 to 2017. Behnke currently lives in Taos, New Mexico with his wife Robin and their two dogs Gyp and Gulley.

<https://www.paulbehnke.net/>

@paulbehnkepaintings



**Bonny Leibowitz** makes site responsive sculptural installations with painterly sensibility – they hover in the air, spill on the floor, or sprawl on the walls. Her love of Baroque compositions alongside an interest in Abstract Expressionist gestures is underscored throughout her work.

She produces objects, installations, and paintings in a reconstructed landscape where forms collide and conjoin in myriad nuance and potential. She utilizes a variety of materials including Tyvek, plaster, vinyl, plastics, foam, wax, latex, ink, tree roots/branches, handmade paper, mulberry bark and more.

She's shown widely throughout Texas and had one-person shows in New York and California. Her work has been included in group shows across America.

In 2020 Leibowitz created The Visitation Project incorporating her work digitally into images of environments sent by artists from all over the world.

[www.bonnyleibowitz.com](http://www.bonnyleibowitz.com)

@bonnyleibowitz



**Virginia Katz's** work focuses on locating the range between the three-dimensional and intangible environmental space through various media. This exploration extends among four series concurrently: Relief Paintings, Mixed Media Monoprints, Watercolors, and Interventions as they relate to landscape and landscape painting.

Underpinned by philosophical inquiries and choices of imagery, media, and technique, the emphasis is on our shared, entangled, relationship with the environment and our full participation in its cycles of decay and renewal – including the planet's current state of crisis. These various painting approaches to landscape reflect the multi-faceted nature of the environment itself and offer an opportunity to experience the landscape through the lens of painting.

Virginia is a conceptual painter, has exhibited in California, New York, Europe, and Asia including exhibitions at the Long Beach Museum of Art, the Riverside Art Museum, the Laguna Art Museum, and the Pasadena Museum of California Art.

Most recently, several of her mixed media prints were acquired by The Los Angeles County Museum of Art (LACMA). Her work has been reviewed by the *Los Angeles Times*, *The Huffington Post* and *Art in America*, among others.

Virginia lives and works in Southern California.

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**Simon Carter** is an artist and curator who was born in Chelmsford, Essex (UK). He studied at Colchester Institute and then North-East London Polytechnic. He's President of The Colchester Art Society and has been an artist-in-residence at the University of Essex and Firstsite, Colchester. Simon co-founded Contemporary British Painting with Robert Priseman; this organization promotes some of the best contemporary painters and painting being produced in the UK.

In 2013 he collaborated with artist Robert Priseman to form the artist led group Contemporary British Painting and then the 'East Contemporary Art Collection', the first dedicated collection of contemporary art for the East of England which is housed at the University of Suffolk, Ipswich. Simon has exhibited and curated exhibitions across the UK, in The Netherlands, China, Poland and Romania.

"I don't go far. Almost all the landscape I use is within a very few miles of my studio. It's a landscape of creeks, quays and sea walls, of beaches, saltings and mudflats. . . I have several regular routes that I work, usually along the seawalls, carrying an A4 sketch pad and a small box of graphite sticks and

crayons. It's like going to church or the library, rifling through the books, knowing what you're looking for, making notes, enjoying the quiet, seeing what comes to light, hoping for the unexpected.

The drawings are the framework upon which the paintings are hung. Painting is possible without a subject, but for me as such. The act of painting has its own mean the subject keeps the painting meaningfully tethered to the world. But the paintings are not about the topography as such. The act of painting has its own meaning, one that is external to the painting but carried within it. Meaning is not found in the painting – it is the paintin

<https://www.simoncarterpaintings.co.uk/>  
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**Terri Broughton** has only been painting for the last four years to great success locally and internationally.

“For 30 years I wrestled with two opposing forces: a deep desire to paint, and the belief that I was not a painter, a label given to me in childhood. Instead I diverted my energy into ceramics, art therapy and teaching. Painting after all those years is like throwing open the windows of an old, dark house and filling it with light and re-vitalizing air.

As an oil painter, I try to bring stories to life: many of my own, often personal, sometimes blended, and those that belong to other people. I have a deep desire to evoke emotion through my work, often using allegory, symbolism, and metaphor.

When I start each new painting, I am aiming to capture the psychology of a person or situation, rather than creating a replica. I tend to draw from my own experiences of life – a passing thought, a memory, or a story I’ve been telling myself for many years – in search of universal, human truths. The process is cathartic for me, assimilating my thoughts and expressing them onto canvas allows me to reassess experiences and

situations. We metaphorically begin to wear masks, initially for protection or survival, and often to our detriment. These masks shape our lives, hiding and limiting our true purpose and potential. Yet behind the mask, who we really are is safe in incubation. In discovering who I really am, a painter, I have found the courage to remove my own mask.

In truth, I have always been a painter.”

<https://terribroughtonart.co.uk/>

@terribroughtonartist



For **David Myrvold** painting is about discovery, taking a risk – an activity involving a rhythmic repetition of shapes and colours, in thin or thick strokes that are more (or less) harmonious.

David holds an MFA from the Royal Institute of Art. He is based in Trollhättan, Sweden, where he works with the cultural association Vittring, which he sees as an important part of his oeuvre. With Vittring he can operate in various educational constellations and in combinations of different cultural workers and social groups, often from an interdisciplinary perspective. In 2014, Vittring participated in the Göteborg International Biennial for Contemporary Art. In addition to his studio practice, Myrvold holds an appointment as an art educator at a youth culture house in Skvode.

He believes that painting is life, and a way to create new ways of looking at our surroundings. It contains the remains of physical activity, a sense of something experienced, drawn on any given surface. He is not afraid of drastic changes to his work, an approach that led him to collaborate with the poet Carl Johan Flognman.

He has exhibited in Norway, Italy, Palestine, England, France, Taiwan and widely in Sweden. David and Graham began talking about getting his work to Alaska in 2015. After seven years it's finally arrived.

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**Graham Dane** is the host of *Art Matters*, a weekly broadcast on the visual arts/visual culture, art history and matters of art in general on KONR-LP 106.1 FM, Saturday morning, 11.00am to noon. As he says every week, “I do realize the irony of talking about visual art on the radio.”

He was born in Maidenhead, about twenty-five miles west of London and studied at Brookes University, Oxford, St. Martin’s School of Art (London) and gained a Masters in Art History from Birkbeck, University College of London. He currently teaches art at UAA where he is an Adjunct Professor of Foundation Studies. When not there he can be found in his Spenard studio. He is married to another artist in this show, Linda Infante Lyons.

“In a world of increasing reliance on technology, excessive digital experience, and the digitization of culture I see art, I see my art, as an invitation to reflect upon oneself, upon the wider reality, on the universe of our experience and emotions, to keep us grounded. Painting is personal, an ancient human activity that we document to thousands of years ago. What could be more analog than drawing/painting? As a figurative

artist I knew when a work was complete; as an abstract painter I don’t. It never ceases to amaze me when a painting is finally finished... and yet I never seem sure.”

[www.grahamdane.com](http://www.grahamdane.com)

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**Linda Infante Lyons** was raised in Anchorage, Alaska. She earned a BA from Whitman College in Walla Walla, WA and moved to Chile for 18 years where she attended the Vina del Mar Escuela de Bellas Artes, as a full-time art student for three years.

Linda's maternal family is from Kodiak Island, Alaska. Her mother was born in the village of Karluk and her grandparents ran a small commercial salmon fishing boat off the coast of Kodiak and a restaurant called The Polar Bear Cafe. Linda is a registered Alutiiq Alaska Native and has tribal affiliation with the Alutiiq/Sugpiaq corporation, Koniag. She has received several Koniag education grants funding art studies at the University of Alaska, as well as the Gage Academy of Arts in Seattle, WA. Her work has been featured in the *First American Art Magazine* and *Igaruacirpet, Our Way of Making Design*, an Alutiiq design publication.

Awards include a Joan Mitchell Foundation Fellowship (2020), two Rasmuson Foundation Fellowships (2016, 2020), a Native Arts and Cultures National Artist Award (2018), a Santa Fe Arts Institute and the Institute of American Indian Art Fellowship (2015). Linda has also received Atwood Foundation grants funding exterior

murals for the Anchorage community of Mt. View and Government Hill. She was recently awarded a CIRI artist grant to fund a mural project for the Cook Inlet Housing Authority.

Her work can be found in the permanent collections of the Allen Memorial Art Museum, Oberlin, OH, Anchorage Museum at Rasmuson Center, the Pratt Museum, the Alutiiq Museum and Archaeological Repository, the Alaska State Museum, the Alaska Contemporary Art Bank and the Museum of the North in Fairbanks, Alaska.

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**Perry Eaton**'s experience in the arts and in projects management came together in 1999 when he became the founding President and CEO of the Alaska Native Heritage Center in Anchorage, a center that showcases all of Alaska's diverse Native cultures. After helping launch the Native Heritage Center, Eaton spent several years as Senior Corporate Advisor at Alyeska Pipeline Service Company, retiring in 2008.

He began traveling the world to study collections of Alutiiq masks and artifacts in Europe, Russia, and Scandinavia. When a group of women in Kodiak began to revive Alutiiq dance it spurred him to create the masks that had accompanied the dances.

"Having been an artist all my life, working in several mediums, but most notably black and white photography and wood sculpture, I find myself total absorbed in the expression of my Alaska Native identity. I carve traditionally based Sugpiaq Alutiiq masks. Their form and shape are deeply rooted in the rich material culture of Kodiak Island and for me, they are a celebration of belonging, producing a deep sense of pride in being Sugpiaq. The masks have proven to be a means and method of transformation and as

an artist they give me license to move and change time, place, being and even worlds.

My tools are straightforward: gouges, crooked knives, sandpaper, oil paints and brushes and like my ancestors, I use the best available. The average mask might take several weeks and on occasion, months to produce."



**Sara Tabbert** is a printmaker and mixed media artist from Fairbanks, Alaska. With an MFA in printmaking from University of Nebraska-Lincoln, her love of woodblock printing has led to the creation of carved, painted wooden panels. In addition to smaller work, Tabbert's large-scale public art commissions can be found throughout Alaska. Her work is housed in public collections through the state and far beyond. In early 2020, the Alaska State Museum presented a solo exhibit of her recent work.

Tabbert has been awarded grants from the Rasmuson Foundation and the Alaska State Council on the Arts. In addition to residencies in the US, Canada, Argentina, and Italy, Tabbert has been an artist in residence through the National Park Service in Denali, Zion, Isle Royale, the Chilkoot Trail, and looks forward to an upcoming residency in Acadia National Park. She has been selected as a 2022 resident fellow in the Windgate ITE program at the Center for Art in Wood in Philadelphia.

Sharing art with other people is one of Tabbert's priorities. She has worked actively as a teaching artist with schools throughout Alaska, and also leads workshops for adults.

When not in the studio she enjoys skiing and hiking with her dogs.

“I make art out of compulsion, curiosity, and my love of process. I learn through the act of making, and this passion for discovery is integral to who I am. The things I make often speak for me. Art allows me to be in places and with people and, hopefully, to talk across space and time. My work is an opportunity to know materials and to develop mastery. “

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@ saratabbert



## John Coyne

“I am both a sculptor and painter. My sculpting medium is cast bronze and aluminum, and I have completed numerous large-scale sculptural installations throughout Alaska under the municipal and state Percent for Art programs. In these commissions I strive to reflect the character and uniqueness of where the piece will reside. I make it a point to spend time in each location and get feel for the sensibilities and the spirit of that place. My exterior sculptures are juxtaposed with Alaska’s expansive and majestic landscapes; therefore, I incorporate bold, emblematic imagery that stands out yet fits within its surroundings.

As a two-dimensional artist I work with oils on canvas and my focus is Alaska. When I paint, my influences include turn of the century Impressionists, Canada’s Group of Seven, and classic Alaskan landscape painters. I explore land and cityscapes, from meltwater along a trail to the sweeping vistas of Lake Eklutna. I find inspiration in the way, for instance, a streetlamp’s reflected glow plays with the shadows of an Anchorage back

alley, or in the way the sun breaks through clouds over a northern mountain range.

The dimensionality of sculpture finds its way into the composition of my paintings, while the fluidity of painting influences my modeling for cast metal. This cross-disciplinary practice of sculpting and painting informs my approach to both art forms.”

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**Alex Rydlinski** is a painter and printmaker from Fairbanks, Alaska. In 2013, while living in North Texas, Rydlinski started learning to paint in oils by studying masterworks in books and museums. In 2017, he studied in Norway with the master painter Odd Nerdrum. In 2019, Rydlinski moved to the Kenai Peninsula, and studied shortly thereafter with the master printmaker Joe Carr. Rydlinski follows a long tradition of painter/printmakers, exploring human mythos through the endless possibilities of both mediums. Alex Rydlinski currently works as the director for the Kenai Art Center. He loves swans and El Greco.

“When I started teaching myself to paint in oils, never getting over my skepticism of becoming a great painter through the university system, I started with Van Gogh and worked backwards to Rembrandt, Velazquez, El Greco, and Titian. Everything I learned about the history of painting seemed to reinforce a clear pattern: as you go back in time, the works become more ambitious, more sincere, more impossible to emulate, more universal, and more miraculous.”

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**Hal Gage** is an artist working primarily in Photography. Gage formally studied drawing and painting at the University of Alaska Anchorage. In 1977 he was introduced to photography.

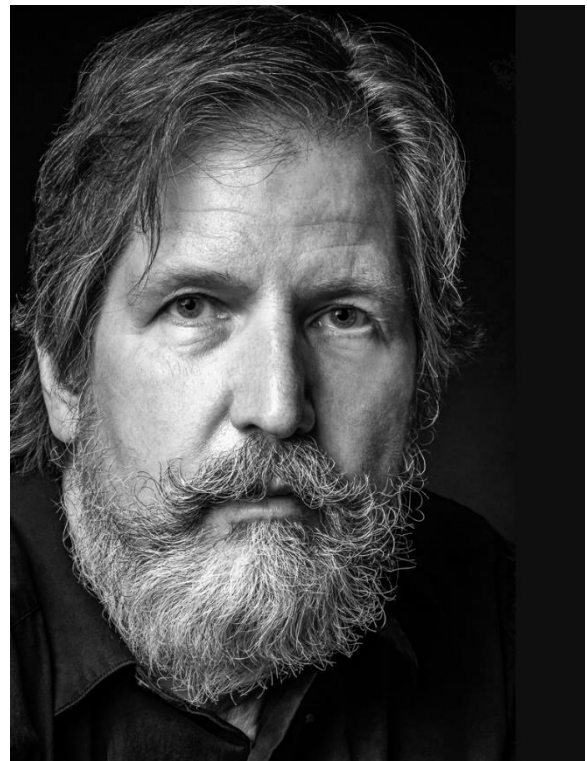
Since the early 1980s, Hal Gage's photographic and mixed media artwork has been exhibited extensively in Alaska, the contiguous Forty-Eight states, and in England, Europe, Russia, and East Asia. His images are in such collections as: Anchorage Museum at Rasmuson Center; Pratt Museum; Alaska State Museum; the University of Alaska Museum of the North; and is in the Houston Museum of Art's permanent collection. Among other distinctions,

Gage has been twice honored with a Rasmuson Foundation Individual Artist Fellowship. and received the International Sony World Photography Award for landscape photography.

He lives with his partner the writer Jean Ayers, in Anchorage, Alaska.

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**Indra Arriaga Delgado** is a Mexican artist, writer, and researcher working in Alaska. She holds a BA and an MA in Political Science. She co-founded Green Bee Studios. In addition, she co-founded the annual Day of the Dead art exhibit and celebration, a leading Mexican cultural event in Anchorage, Alaska.

Indra's art has shown internationally in Germany, Oman, Bulgaria, France, and Armenia. Nationally, she has exhibited in Portland, OR, San Francisco and Camarillo, CA, New York, San Antonio, TX, Miami, FL, and various locations in Alaska.

In addition to her work in the visual arts, Indra works as an independent consultant doing economic and social research statewide and internationally, and as freelance writer. Indra serves on the Board of Out North, a progressive arts organization with a mission to advance contemporary art in Anchorage, support under-represented voices, and promote cultural dialogue by amplifying the alternative voice.

Indra is a radio host on KONR Out North Radio, *De Son a Song* on Saturday, noon to 2.00pm immediately after *Art Matters*.

<http://www.indraarriaga.com/about.html>



**K N Goodrich** was born and raised in Alaska. A painter since 1974, making and exhibiting art has been her primary occupation since the end of 1996.

“I have had solo exhibitions throughout Alaska including WellStreet Art Company (Fairbanks), the Fairbanks Arts Association's Bear Gallery, the Bunnell Street Gallery (Homer), the International Gallery of Contemporary Art, The Alaska Humanities Forum, the Leah Petersen and ConocoPhillips Galleries at Alaska Pacific University, the Ketchikan Arts and Humanities Council's Main Street Gallery, the Kenai Cultural Center, MTS Gallery and the Out North Contemporary Art House.

My fifteen-piece series, *The Lighthouse Inn Abandoned*, is in the permanent collection of the Alaska Museum of the North at UAF.”

She has participated in numerous invitational exhibitions in Alaska; been accepted into over 35 juried art exhibitions throughout the United States and including the XXXI All-Alaska Juried at the Anchorage Museum at the Rasmuson Center; and have participated in 60+ invitational and/or open group

exhibitions in Alaska. She teaches pastel, acrylic, watercolor and mixed media.

<http://www.studiogoodrich.com/>



**Ted Kincaid** is a practicing artist who works as an electronic media specialist (digital media design) for University Advancement at UAA. His statement from a recent exhibition sums up his ideas:

"In 1964, the ground shook sending waves of earth and water rippling the Northwest of the North American continent, the impacts still remembered today by thousands.

The materials used in the paintings are mixed from recent debris, as well as those pulled from a decommissioned dump where a large amount of the rubble from the earthquake was deposited. The image choices are made with a desire to depict the human interaction and impact on the local people. The crude nature of the style emulating the rough nature of the survivor and the lack of polish their new lives bring as they make their way with what they have left."

@machineslave





**Dr Herminia Din** is professor of art education at the University of Alaska Anchorage. She received the UAA Chancellor's Award for Excellence in Sustainability (2013/2019) for her efforts to raise awareness of the “reduce” and “reuse” methods of dealing with waste products. Presently, her work focuses on plastic pollution in the Arctic using community art as an action for change. Grounded in educational theory and practice, she engages students in hands-on learning experiences to address themes of global significance.

Since 2008, she has been promoting *Junk to Funk*—a community-based art series focuses on using recycled materials, received the UAA Chancellor's Award for Excellence in Sustainability (twice) for her efforts to raise awareness of the “reduce” and “reuse” methods of dealing with plastic pollution. Recently she published *Our Plastic Ocean, Our Clean Ocean*, a popup book as an action for change in 2019.



**Asia Freeman** was born in Mexico but raised primarily in Alaska, fishing, wildcrafting and making art. After her graduation from Homer High School, she received a Bachelors of Art from Yale. To learn more about history and the narratives and images that shape human experience she returned to Yale, minored in Religious Studies and majored in Studio Art.

After college she spent a year in India, volunteering within the Tibetan community in exile. On returning to Homer, Asia found a deep sense of purpose in helping to renovate the historic Inlet Trading Post with Kurt Marquardt, co-founding with many local artists the Bunnell Street Arts Center. She continued to work for Bunnell while earning a Masters of Fine Art at Vermont College of Fine Arts.

While painting in earnest she has persevered as Executive Director of Bunnell. Since 1991 Asia has had exhibitions primarily in Alaska, but also Connecticut, Vermont, Washington, South Korea, and Germany. Eight of these were collaborations with her partner, moving image artist Michael Walsh.

Asia's paintings are represented in the collections of the Pratt Museum, the Art Bank of the Alaska State Council on the Arts, the Alaska State Museum, and private collections worldwide.

Asia Freeman serves on the Board of Alaska Arts and Culture Foundation, the National Performance Network and on the Steering Committee for Homer MAPP.

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**Jane Troup** is an award-winning, published artist living and working out of Springfield, MO. She received her BFA from the Maryland Institute College of Art in Baltimore and attended the Corcoran School of Art in Washington DC. She finds inspiration for her paintings from the natural environment but also inflects her own imaginative and Surrealist spin on the landscape, citing René Magritte and Henri Rousseau as influences.

“I grew up in the country and always went outside on my own. Nature is where I love to be. There’s something about being away from the city and cars that helps quiet my mind and allows me to delve deeply into my inner world, thoughts, and connections with the land. I become so connected to nature that when I’m in it, it’s bliss. My husband spends all his time making trails and treating our acreage like a park. I’m grateful for how he takes care of our land. Where we live in Missouri is hilly—we don’t have a lot of flat space here.

In my work, nature has become a symbol for what I want to say. A lot of times, I’m not painting from a landscape that exists but using elements that I see in nature to arrange the composition like a story. It’s more like

how a writer would set up a novel. I start to describe the characters in the scene—each element and entity in the landscape is a character, from the trees to the bushes to the ponds.

<https://www.janetroup.com/>



**David Woodie** says his works “are usually related to fishing or logging in Alaska or the Pacific Northwest.” He won the Juror’s Choice Award at the 26th All Alaska Juried Art Exhibition.

David began painting after almost two decades in Alaska as a logger and commercial fisherman. For the past thirteen years he has taught drawing, painting, art history and design at the University of Alaska Southeast. Like many other artists, over time David Woodie has become increasingly interested in the formal aspects of narrative painting by employing a number of traditional strategies including multiple panels and overlaid images.

Narrative painting has evolved over many centuries as a way of exploring human experience. Medieval religious art, baroque art associated with the Catholic counter-reformation, and early twentieth century surrealists are influences that have helped David shape his work. “Like most contemporary narrative painters I take a page from surrealism and leave the narrative ‘open;’ that is, there is no single interpretation to these pieces. I hope to involve the viewer enough for them to see these images as an invitation to look further,

beyond what is in the frame, and bring their own experience to the story.”

