



**PA**

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**SIRONA**  
FINE ART

**Art** Palm Beach  
International





Maryam Gohar | Rostam Killing Dive Sefid | acrylic on paper | 14x11 | 2017

# PoetsArtists

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## PUBLISHER | E.I.C. | CURATOR

Didi Menendez

## POETRY

Grace Cavalieri  
Nin Andrews  
JoAnn Balingit  
Dulce Maria Menendez

## NEW ARTIST FEATURE

Maryam Gohar

## GALLERY

Sirona Fine Art

## DIGITAL SUBSCRIPTION

Magzter

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# WTF at Art Palm Beach International

**Erica Elan Ciganek**  
**Agnieszka Nienartowicz**  
**Kit King**  
**Lorena Kloosterboer**  
**Shan Fannin**

**Tanja Gant**  
**Daena Title**  
**Natalia Fabia**  
**Victoria Selbach**  
**Erin Anderson**

**Omalix**  
**Sarah Stieber**  
**Katie Miller**  
**Erin Milan**  
**Heidi Elbers**

The exhibition *WTF* at Art Palm Beach International is curated by *PoetsArtists* publisher Didi Menendez. *WTF* is about women. Women who are painting whatever they want. In the last decade a new art movement surged around *Women Painting Women* established by Alia El-Bermani, Diane Feissel and Sadie Valeri. Many exhibitions and publications sprang across the USA with works by women painting women, yet, women are still not acknowledged as often as men and are a minority showing in museums and galleries. Even though the *Women Painting Women* movement paved the way for this exhibition, *WTF* takes the work of this movement further and asks; why do women have to paint only women to be recognized? This exhibition showcases the works by 15 females who are painting WTF they want.

Even though many of the subjects in the exhibition still have women as the main subject there is a deeper connection. For example Erica Elan Ciganek focuses on the interaction of women and the significance of encountering one another. Natalia Fabia creates her own world in her work. Her subjects are placed in made-up cities

and landscapes. Kit King creates intense, emotional, and intimate Hyperrealist portraits which undress the cultural layers and shapes identity within the social stratum. Lorena Kloosterboer's paintings of still life are infused with symbolism. Tanja Gant uses colored pencils to capture a glimpse of a life which she threads bits and pieces of her personal experiences in. Daena Title's feminist work centers on her obsession with the seductive force of modern female icons. Sara Stieber amplifies real life paintings with a bejeweled palette of brilliant hues to capture the spirituality of her subjects. Katie Miller *HYPERREAL* series explores the real and the fake blending the two into one so the viewer is unable to distinguish original from copy. Heidi Elbers takes her personal experiences growing up in Louisiana and the Mardi Gras and incorporates them into her subjects. Erin Milan's oil paintings explore desire, nourishment, and loss.

Eventually the idea of this exhibition is to strive for a world where gender is no longer used to describe an artist. We don't go around saying "here is a show by male artists" do we? So WTF do we need to continue to do it with women then?



Art

Palm Beach

I n t e r n a t i o n a l

## How A Poem Begins

It's a little thing. Could be  
the long o's in Kosovo, or  
a woman  
alone in the street  
sweeping Honduras.  
Perhaps we tell of the child  
beneath the flood in New Orleans,  
or the man walking the mud in Puerto Rico.  
They say poetry is insignificant,  
such a tiny voice  
no one can hear.  
That's why we write of such  
little things, insignificant things.

- Grace Cavalieri



## Winter

It happened the last time I saw you. A day in November, the wind blowing candy wrappers down the street, a sudden gust of snow, the headlines on the Times: *The Princess is Dead*. You were wearing that gray T-shirt with the letters, NIN, emblazoned on your breasts, your long white legs exposed to the wind. I swear there was mist rising from your skin. When I said, *I know*, you finished my sentence, whispering, *it's over*, the words barely audible on your lips. I leaned down as if to kiss you. But you turned and walked away without a backwards glance. That's when the snow began falling inside me, and I knew the winter would never end.



## Zombie Orgasm Blues

after Tim Seilbes' "Zombie Blues Villanelle"

Sometimes the orgasm gets the blues and has to visit a shrink. What else can he do? He is an aging orgasm, and so old now, he has no defenses left, no ability to stray. Wherever he sits, there's a TV overhead, showing the latest war, earthquakes, typhoons, mass shootings, diet plans, ads. All those ads! He can't look away. He stares at the images of Nikes, detergent, Viagra, life insurance, Oreos, Budweiser, pizza, shiny lips. There were years when he wanted everything, his shopping bags filled to burst. That was back when life was a green light, his body a shiny red car, complete with that new car smell, engines that revved and revved while his heart, like a child, pounded its tiny fists, screaming, Yes, Yes, Yes! Now he lies back on a leather couch as the clock arms sweep slowly past, five minutes, ten minutes, fifteen. He is silent at first, and then he sobs and sobs, but he cannot talk. The therapist tells him to breathe. *Just breathe*. Then asks what troubles his soul. *What soul?* he asks, his face a blank. There are no words to describe what is sleeping with his mind.



## Twelve Ways of Looking at the Orgasm

after Wallace Stevens' "Thirteen Ways of Looking at a Blackbird"

1. You and I were one. You and I and the orgasm were three.
2. Who can say which is best? The beauty of suggestion. The moment of bliss. Or the memory afterward?
3. Sometimes the orgasm flitted about the room like a trapped bird, banging into windows, leaving the air heavy with mist and feathers.
4. Sometimes it performed with precision and insight, pinning my limbs back, displaying me, as if in a glass case.
5. The mornings after, we gazed wistfully at the river. How could you? I asked, my one eye bruised, the shadow of the orgasm gliding past.
6. You left one June morning without a backward glance. Your departure was my first death.
7. You said you'd be back. You were coming back. You were going to be coming back.
8. Winter fell. Snow filled the night with a heavy silence. I woke, nude and alone, the scent of you in my air and sheets.
9. I dreamt you were sleeping with Beth, you ex. I dreamt you were sleeping with me. The orgasm ruffled its feathers and cocked its head, looking first with one eye, then the next.
10. One day you were at my door, thinner than I remembered, speaking to me with your golden tongue. Would I take you back?
11. No! I screamed. No! I said it again and again. The orgasm circled the room, tracing the distance between what I said and what I wished.
12. I read in *The Handbook of Orgasms*, One must die, not once but thirteen times. I am on number ten. Already your absence fills me like a shroud.



# Nin Andrews

## Barbie's Orgasm

after Denise Duhamel's *Kinky* and all her wonderful Barbie poems

*What's wrong with me? Barbie sobs. Why won't Ken make love to me?* Her therapist doesn't answer. He just listens as she cries. She's too insecure, he thinks. But she never confesses how she spends her days changing her clothes again and again, trying to become the kind of Barbie Ken could want.

First she's Elvis Barbie, crooning, *Anyway you want me, Well that's how I'll be.* She tosses her pompadour ponytail back and sachays around the house in a gold lame suit, rhinestone drop earrings, and sparkly platform heels.

Next she's Country Western Barbie who winks whenever Ken presses the small of her back.

Then she's Popstar Barbie whose hair turns pink when he rotates her head 180 degrees.

But she worries. What if Ken prefers Hawaii Barbie with her swishy grass skirt and lei. Or Mexican Barbie in her fiesta pink cocktail dress with ruffles and lace, a passport in the matching purse, a Chihuahua nestled in her arms. Or Chile Barbie in her cowgirl getup: a ruffled lace blouse with red vest, a seductive slit in her corduroy skirt?

Or maybe it's Holiday Barbie he can't resist, she thinks. Holiday Barbie in her strapless red gown, a green velvet sash wrapped around her tiny waist, her platinum hair swept up in a bun, her wrists tethered to her sides.

Yes, Ken says, suddenly appearing in the doorway. He adds, *You have no shame,* as he unties her hands. It's then he admits he's always wanted one of those new fashionista Barbies with bendable body parts. Or a Bond Barbie in a white bikini, a knife strapped to her tiny waist.

That's when Barbie finally gets pissed. And enlists in the Military. She becomes Army Barbie whose camouflage no-nonsense outfit has to be approved by the Pentagon. No more signature shimmery gowns or glamtastic boots for her.

Aiming her plastic machine gun at Ken's comb-lined yellow head, she feels an inexplicable sense of relief. She decides from now on she'll be Ball-buster Barbie. Just saying the words, Ball-buster Barbie, makes her happy. Suddenly she laughs out loud. A thrill travels across her plastic skin. She's as close to an orgasm as a Barbie has ever been. *Kiss my ass, Ken,* she says. Then she says it again, a gasp of pleasure escaping her red-red lips.

Nin Andrews' poems have appeared in many literary journals and anthologies including *Ploughshares*, *Agni*, *The Paris Review*, and four editions of *Best American Poetry*. The author of seven chapbooks and seven full-length poetry collections, she has won two Ohio individual artist grants, the Pearl Chapbook Contest, the Kent State University chapbook contest, the Gerald Cable Poetry Award, and the Ohioana 2016 Award for poetry. She is also the editor of a book of translations of the Belgian poet, Henri Michaux, called *Someone Wants to Steal My Name*. Her book, *Miss August*, was published by CavanKerry Press in 2017.



## Erica Elan Ciganek

Ciganek's work exists in the context of a society that garners power through the dehumanization of others. She continues to paint mainly portraits in pursuit of seeing, and re-seeing, both in the creation process of the pieces, as well as observing the outcome. She intimately focuses on the intersection of women and the significance of encountering one another.





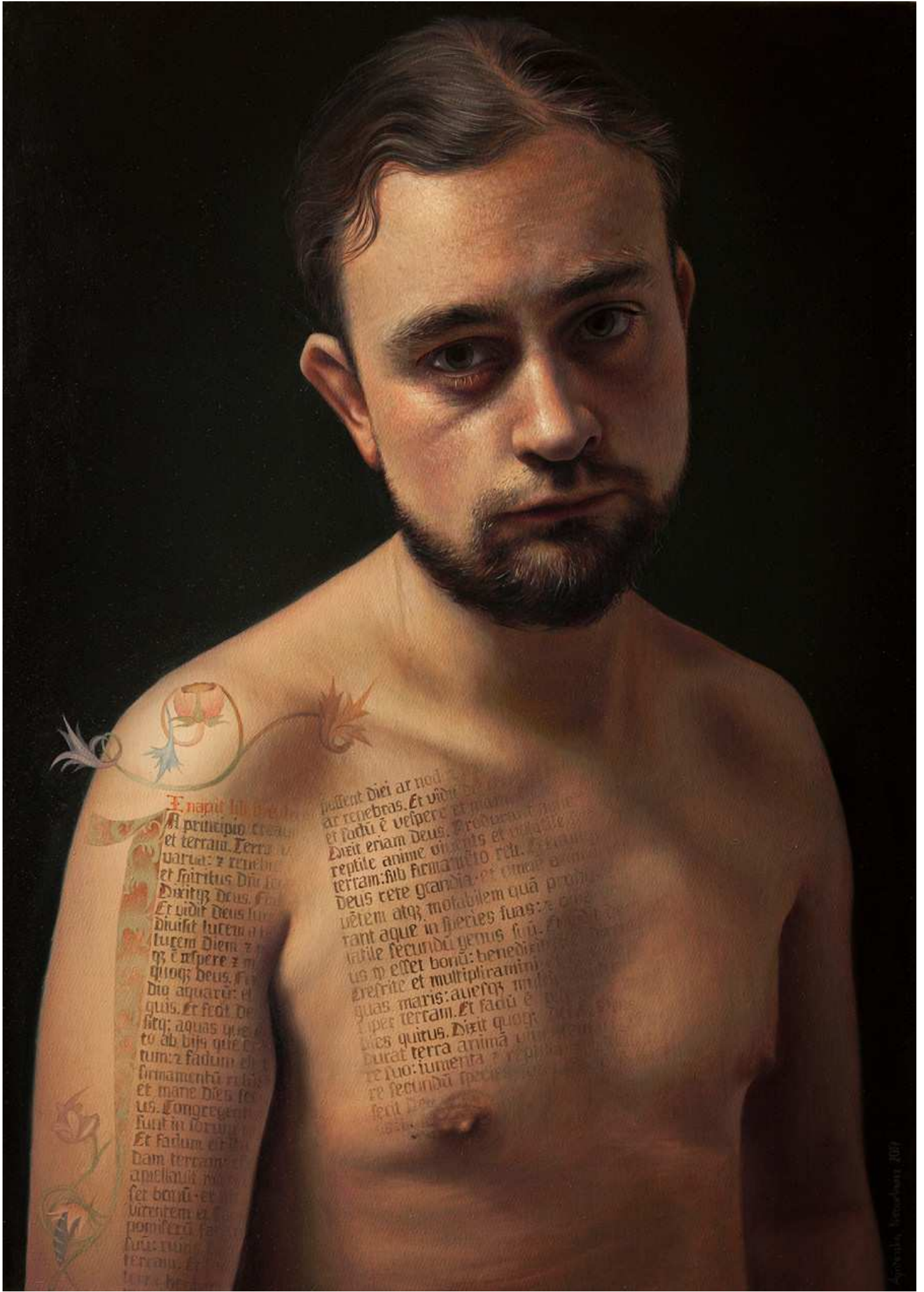
*At the Table* | oil on wood panel | 3x6 ft | 2017



# Agnieszka Nienartowicz

The main subject for Nienartowicz is humanity. Her objective is to capture intimacy and the mystery of each individual onto the canvas. She is intrigued in capturing the abstract qualities which define her subject's personalities. She contemplates in silence detail after detail as she goes through the whole complexity each painting has to offer.

A Man | oil on canvas | 27.6 x 19.7 | 2017





## Kit King

King creates intense, emotional, and intimate hyperrealistic contemporary portraits which undress the cultural layers that determine worth and shape identity within the social stratum. The subjects in King's work serves to shift the status quo and challenge norms, while deconstructing the preconceptions of the many roles within cultural levels.



WTF | oil on linen (cut and riveted to aluminum and steel support) | 44x43 | 2017



# Lorena Kloosterboer

Kloosterboer creates contemporary realist still lifes, focusing on glass and ceramic pieces. The compositions are infused with symbolism allowing the work to have an essential freedom of expression. Her paintings reveal a desire to capture the fascinating interactions between colors, light, shadows, textures and reflections, as they are converted to visual poetry.



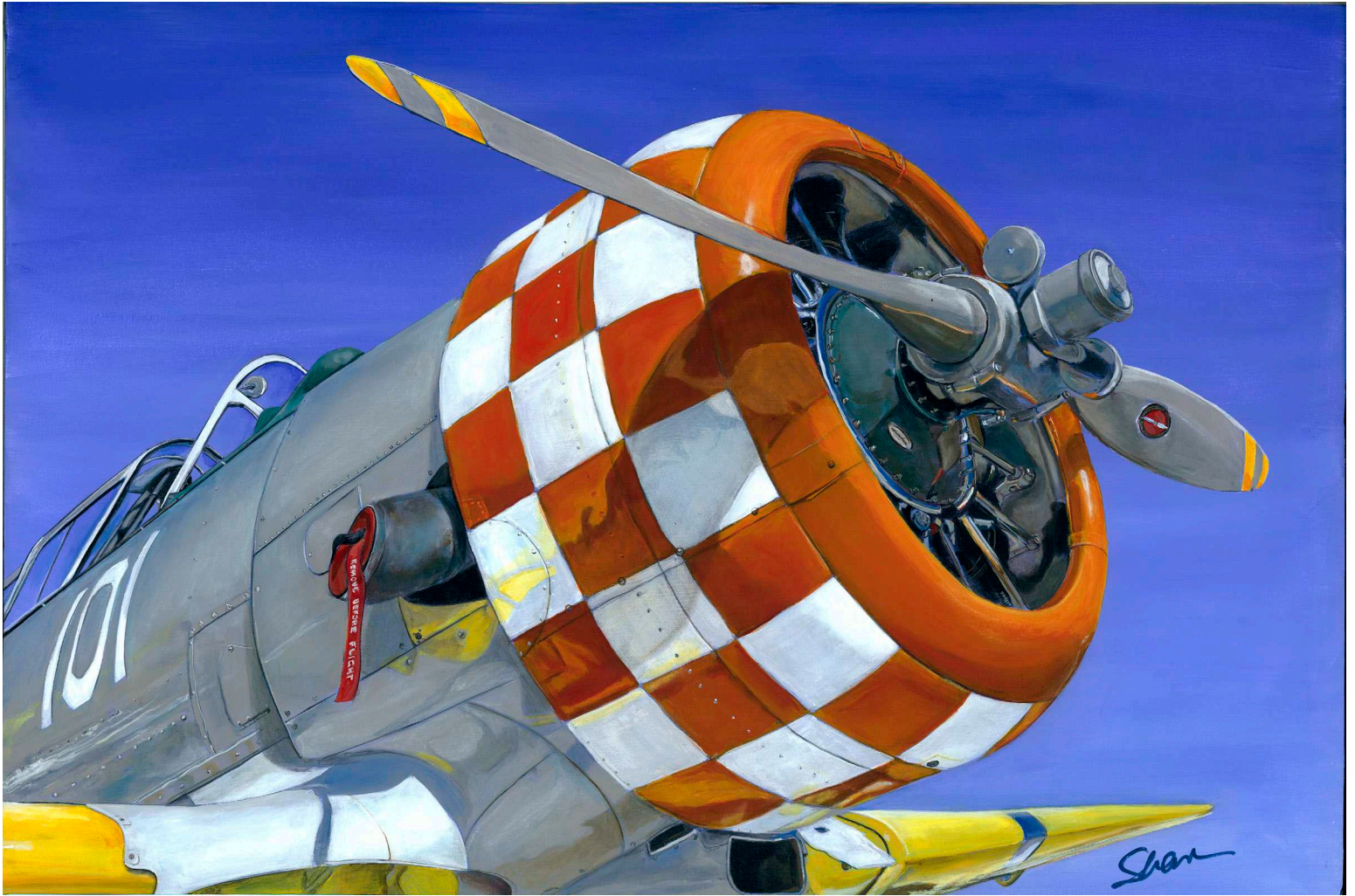
*Silent Rhapsody V* | acrylic on wood | 7.75x7.75 | 2017



# Shan Fannin

Fannin paints cars, motorcycles, and airplanes and gives them a personality. Her subjects capture a moment in time where her audience can stand still to relive the past or dream of the future.





T6 Texan Airplane | acrylic on canvas | 24x36 | 2017



## Heidi Elbers

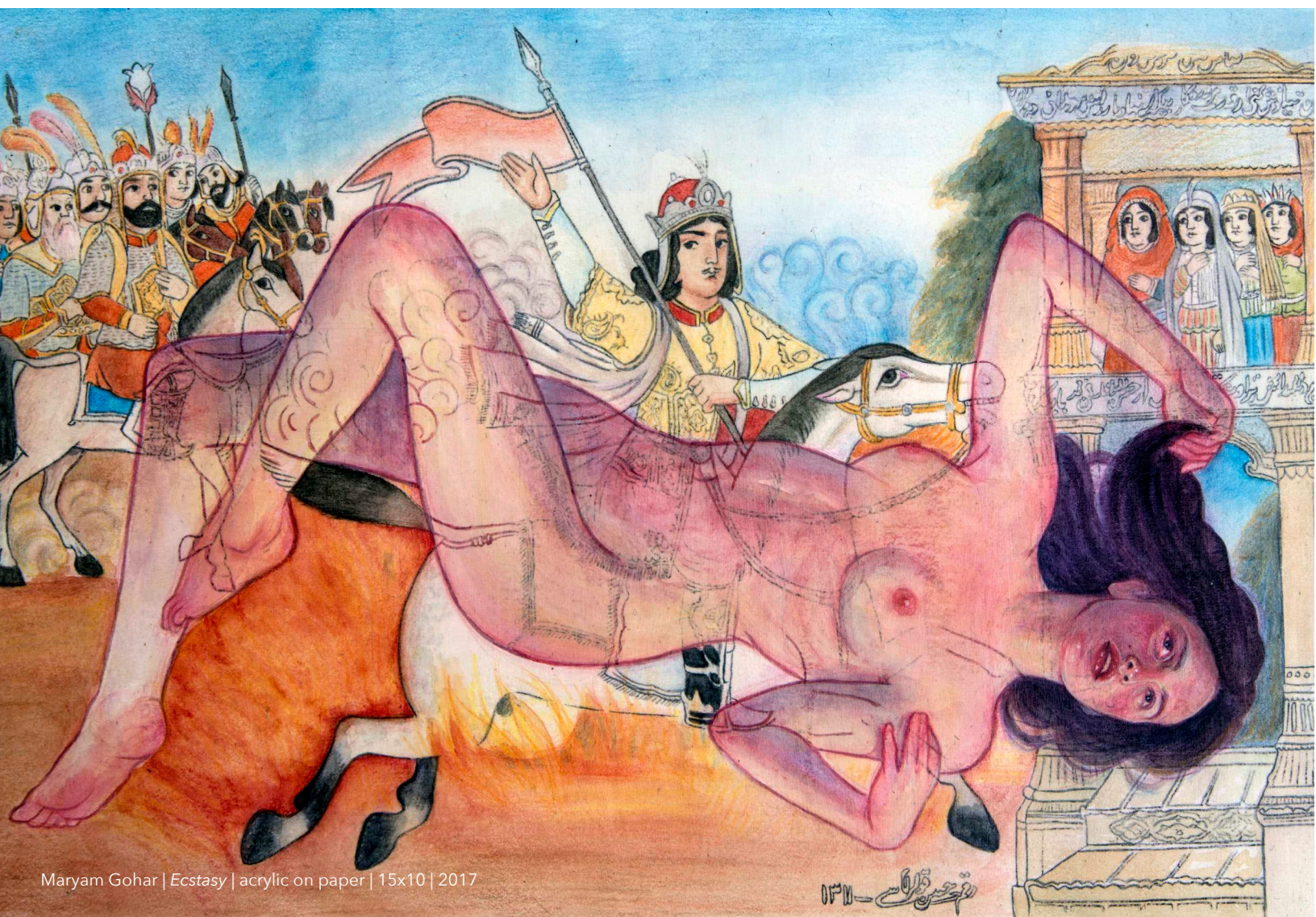
Elbers, a Louisiana native paints what she knows and that is a celebration of artful dress influenced by the elaborate costumes of Mardi Gras but with a reductive sense of elegance and style. Her mother grew up in the Bayou as a daughter of a fur trapper while her father's mother was raised in the world of elaborate balls and social soirées. She marries these two worlds in the costumes she creates for her subjects which are close friends and acquaintances.



*Soldier* | oil on canvas | 36x26 | 2016

*New Artist Feature!*

# Maryam Gohar



Maryam Gohar | Ecstasy | acrylic on paper | 15x10 | 2017

**M**aryam Gohar makes artwork under an assumed identity, in order to avoid the hassle she would endure from Muslims who might see her artwork as a violation of the Quran.

Gohar is having none of it, and rather than letting the Quran tell women what to do, she's pulled back the cloak of secrecy and shown us an imaginative world of nude women interacting cross-culturally with world history. Her work consists of carefully

designed graphical mash-ups of overlaid images, painted in acrylic, of nude women in poses spanning erotic bliss, contemplation, distress, and motherhood. One strength of the work is that there's not just one thing going on. The multiple layers in the art are in dialogue, and the viewer works to understand how one layer might inform another layer and tilt the meaning askew or in a new direction.

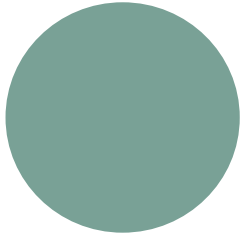
The work owes a lot to historical imagery, pulling from old Middle-Eastern illustrations but even



Maryam Gohar | *Dead Fish* | acrylic on paper | 15x17 | 2017

more strongly from Japanese ukiyo and shunga, the eroticized woodcut art popular in Japan for centuries. In *DEAD FISH*, Gohar's woman is entangled in an embrace with an octopus, and here she evokes Hokusai's woodcut "The Dream of the Fisherman's Wife" (1814.) Quite a few contemporary artists have borrowed from the graphics power of shunga, most notably contemporary Japanese master Masami Teraoka whose work is in 50 museum collections. Teraoka was notable for using the historical form to comment on the concerns of the present moment

(AIDS, 9/11, etc.). Gohar is not following Teraoka in any way specifically, but you can see how she is using some of the same tools to attack a different political issue, essential to Muslim women, which is the repressions the female body endures. Her work asks us quite fairly, if this is the world we are in, what are women permitted? Gohar's answer is: "all this and maybe a lot more."





## Katie Miller

Miller's HYPERREAL series explores the real and the fake blending the two so the viewer is unable to distinguish original from copy and the melding of natural and artificial. The paintings depict theme parks, zoos, living history exhibits, casinos, and other environments considered to be "recreational simulacra." The work blurs the boundaries between hyperrealism as a painting style and hyperreality as the philosophical concept referring to the inability to tell reality from a simulation of reality.



*Twins by the Tree* | oil on panel | 18x24 | 2016



# Tanja Gant

Gant uses colored pencils to capture a snapshot of a moment in time, a glimpse of a life which she threads bits and pieces of her personal experiences and turns them into her own unique visual diary. Her work goes beyond the mere technical and provokes emotion and asks questions.





Bacchus | colored pencil on smooth Strathmore Bristol paper | 23x25 | 2017



# Daena Title

Title's expressionist feminist work centers on her obsession with the seductive force of modern female icons. Her work explores the on-going love/hate relationship between women, societal standards, and self-esteem as well as, in both formal and narrative terms, her fascination with the line between beauty and distortion.



Sweden | oil on canvas | 26x20 | 2017



## Natalia Fabia

Fabia finds a genuine comfort and truth in the realness and imperfections within her subjects. She glorifies the individuality and unique aspects of her figures. Hers is a colorful world celebrating the vibrant diversity and beauty of the life she lives and that exists around her. Painting exists to allow artists to create any world they want. Infused with Fabia's signature style, vividly saturated candy color palettes and a dazzling spectrum of light, her work is a combination of fantasy narratives and actual moments captured from the artist's life.



Blue | oil on canvas | 20x16 | 2016



# Victoria Selbach

Selbach lifts the cultural veil to present contemporary women without artifice, pretext or apology. The resulting body of work touches on the power of seeing and accepting women as they truly are. By acknowledging our diverse strength Selbach celebrates the immense potential of maximizing the universal feminine. In 'Basking' Selbach taps an elusive blue sky optimism.



*Basking* | acrylic on canvas | 40x60 | 2015

# JoAnn Balingit

## **Do Not Insult My Intelligence**

Tremendously  
the world had not learned  
enough about this warlock of misogyny.  
Pain, Pain, Pain, tweeted the women  
from Twitter's canopy.  
I thought I'd get up and Google  
"Trump mother bio" to comprehend  
*Who cooked for you?*  
but instead popped into my head  
my curly-haired best friend  
from eighth grade  
sprawled on the checkered linoleum.  
How slowly she gathered up her books!  
We used to carry them  
in front of our breasts.  
Boys would accidentally on purpose  
slam them into our chests  
with their small shoulders  
aimed in and up. From the back  
they'd snap our Boulder Holders.  
Hurt? Hurt? Hurt? asked the girls  
as they helped Violet stand  
on her foalish legs, with knees like burls  
because her thighs were bone  
from a secret illness she'd had at home.  
We became each other's nests and brood.  
She gained weight. We joked  
at graduation, smoked into womanhood  
and it pains me to remember  
how abandoned by her blackout drunks I felt . . .  
so angry by freshman year December  
I would scold, "You knew better"  
when she confided  
she'd been raped by whoever  
gave her a ride  
from the college bar. She ended  
up refusing the police.  
It was many years before we took our friendship  
back from grief.

JoAnn Balingit grew up in Lakeland, Florida and lives in Newark, Delaware. She's author of *Words for House Story* (2013) and two chapbooks; and is working on a memoir thanks to fellowships from VONA/Voices of Our Nation, Mid Atlantic Arts Foundation, and Bread Loaf Writers/Camargo Foundation. Recent poems appear at *Academy of American Poets*, *Vallum Magazine*, *Poemeleon* and *The Rumpus*. JoAnn works as an assistant editor for YesYes Books and *Delaware Poetry Review*, and served as Delaware poet laureate from 2008 to 2015.



# Grace Cavalieri

## From Where You Are

It's not luck you need to read the stars. It's the  
shape of sorrow in your cup.  
You once saw the wild ground  
turn to shells beneath your feet.  
You saw the gorgeous salt of the ocean  
turning blue. You walked on melting sand and  
now the lonely fervor quiets.  
Make sense of this love where rock becomes air.  
Who will sit with you.  
Who will read your poems.  
Please take my ring.  
It's worth more than paper, gold or cash.  
There's a song inside my finger  
saying more than a letter.  
Hold it to your ear and you will see  
a vision  
The shepherd moves across the fields.  
You'll hear a name calling you home.

## The Day I Tried To Commit Suicide

I slept under the electric blanket  
with the dial up HIGH  
  
before I ate fried chicken with the skin on  
sitting next to someone smoking a cigarette  
  
after I petted a strange dog  
instead of flossing my teeth  
  
deciding to eat real ice cream instead of yogurt  
on my drive downtown without my bullet proof vest  
  
to kiss a stranger right on the lips  
without washing my hands afterwards.

Grace Cavalieri is celebrating 40 years on-air with her series for public radio, "The Poet and the Poem," now from the Library of Congress, awarded the CPB Silver Medal. She holds the "George Garret Award" from the Associated Writing Programs for Service to Literature; along with poetry and playwriting awards. Grace is the monthly poetry columnist/reviewer for The Washington Independent Review of Books. Her latest book is *Other Voices, Other Lives* (2017); Her latest play is "Calico and Lennie" (Theater For The New City NYC, 2017.) Five poetry books have been published by GOSS183 Publishing House.

## May Day

He said they gave him  
a white "Flash" suit—  
like outer space wear.  
They said, "put it on and  
get into your cockpit."

What peril this was  
he did not know  
until they praised his plane  
that held "his atom bomb."

A trail of thoughts  
across his mind—  
a sweep of stars beyond—  
his children—their children.  
his house—their house.

Pale with sadness  
and hate, he knew what  
he would do.

Ditch the plane in water!  
the deepest part—  
the bomb would dwell inert  
and he would raft home from  
the Turkish seas.

He was a calm man,  
a survival expert—  
he figured it out—  
maybe four months.

His heart was a meteor  
exploding in his children's  
backyard under the apple tree—

It dazzled the swing set,  
the rowboat filled  
with toys and sand—  
his wife in a pink and white  
sundress  
looking up at the sky.



## Erin Anderson

Anderson works on copper sheet with her compositions remaining anchored in representational painting juxtaposed by abstraction. The metal substrate and paint work in concert to communicate layers or levels of reality: one that is easily perceived and directly in front of us and one that can be felt and is dynamic or changing. She creates visual comparisons between the figure and systems in nature and creates atmosphere within and around her subjects. The ensuing work is an exploration of relationships and our fundamental connection with the environment.



*Karen With Cloud Cover* | oil on copper | 36x30 | 2017

# notes

**Erica Elan Ciganek** is a visual artist currently living and working in Seattle. She graduated in 2013 from North Park University with a BA in both Art and Conflict Transformation. Her work has been featured in exhibitions throughout the United States, as well as blogs and publications including *Juxtapoz*, *Hifuctose*, and *PoetsArtists*. Notable collections include the Howard Tullman Collection, Temple University Multicultural Center Collection, as well as the Steven Bennett Collection of paintings by female artists. Currently she is represented by Treason Gallery in Seattle, Washington. She continues to paint mainly portraits of women with an emphasis on the power of seeking to see others in a world that is quick to dehumanize.

Born in 1985 right outside of New Orleans, Louisiana, **Heidi Elbers** knew she wanted to be an artist in her early years. She earned her B.A. from Southeastern Louisiana University in 2008 and graduated at the top of her class. While at SELU, she had music and art scholarships and played flute professionally throughout the New Orleans area. She also studied at the New Orleans Academy of Fine Arts. In 2008, she moved to New York City to attend graduate school at the New York Academy of Art. After completing her MFA in 2010, she moved to Bushwick where she is an active member of the art community.

Elbers has shown her work at nationally at places such as Bernarducci.Meisel Gallery, Sotheby's, Flowers Gallery, NY, The Lodge Gallery, Island Weiss Gallery, Storefront Ten Eyck, and Southeastern Contemporary Art Gallery. She has been featured in publications including *The Huffington Post*, *T Magazine*, *Fine Art Connoisseur*, *PoetsArtists*, *ApartmentTherapy.com*, *Buzzfeed*, *The Brooklyn Rail*, and *Hyperallergic*.

Aside from her studio practice, she currently works as the Director of Exhibitions and Alumni Affairs at the New York Academy of Art.

A graduate of the Art Center College of Design, **Natalia Fabia** began showing her art in group exhibitions around Los Angeles in the early 2000's, establishing herself as a contender in the figurative painting arena. Using her surroundings and life as a rich garden of inspirations, Fabia began making colorful, sultry scenes filled with people, lush environments, ornate fashion, light, interiors, glamour, graffiti, landscapes, punk rock music and an unapologetic sexiness entirely her own.

Fabia's work has been featured in numerous galleries including Jonathan Levine Gallery in New York, The Shooting Gallery in San Francisco, Q Art Salon in Santa Ana, and M Modern in Palm Springs. Museum exhibits include Bristol Museum of Art, MXW Masterworks group exhibition at Long Beach Museum of Art and Lancaster Museum of Art.

She has been featured in *Juxtapoz*, *New York Arts*, *Hi Fructose*, *Art Ltd.*, and *Angeleno Magazine*. Fabia was featured in *LA Weekly's* 2010 People Issue as one of "LA's 100" most fascinating people.

Born in 1983, Natalia Fabia is of Polish descent and was raised in Southern California, where she graduated class of 2006 from Art Center College of Design in Pasadena. Fabia has had multiple solo shows and is represented by Corey Helford Gallery in Los Angeles. Fabia currently works from her studio in Orange County, CA.

Born in Bosnia (former Yugoslavia) in 1972, **Tanja Gant** is a self-taught contemporary, realist portrait artist who currently resides in Texas. She discovered her passion for pencil and portraits very early. Since becoming a full-time artist in 2010 she has won numerous awards in regional, national, and international competitions and has had her work exhibited in as many shows throughout the country. Her work has also been published in several books and magazines, most notably: *Poets/Artists*, *Southwest Art Magazine*, *The Artist's Magazine*, and a series of *Strokes of Genius* books. Tanja's drawings focus on the narrative and individual's personality.

**Shan Fannin** is a realist vehicle painter living in Austin, Texas. Born in California, she received a college scholarship to become a special needs art teacher, but joined her family business and pursued a marketing career. Leaving the corporate world to raise a family, Fannin returned to art after a 25yr. hiatus. She began painting vehicles in 2014 when a 1961 Ford Thunderbird was added to their family garage.

Fannin's work has been shown in national galleries including: Salmagundi Club, Walter Greer, Tucson Desert Art Museum, and Castle Gallery. She has had two solo exhibitions including showing her work during Amelia Island Concourse d'Elegance 2016. Her paintings have been published in American, Greek, and British publications including: *American Art Collector*, *Soferina*, *Pinstriping & Kustom Graphics*, *North Light Books*, and *Creative Quarterly*. She was on the international shortlist of 13 artists/writers for the 2017 *Artslant* Georgia Fee Paris Residency.

Fannin also enjoys writing about marketing for artists. She is a guest writer for: *Artists on Art*, *Create!*, *Where Women Create Business*, and *Manhattan Arts International*. Currently, she is represented by Skidmore Contemporary Art Gallery in Santa Monica. Fannin is a member of the International Guild of Realism, National Oil & Acrylic Painters Society, and American Women Artists.

During her thirty + year career **Lorena Kloosterboer's** artwork has won numerous awards and has participated in over 100 gallery and museum exhibitions in Argentina, Belgium, Canada, Denmark, Estonia, France, Germany, Japan, the Netherlands, the United Kingdom, and the United States.

Kloosterboer also enjoys writing about art and fellow artists. She has published a book entitled *Painting in Acrylics*, publishes a monthly art review in *PoetsArtists*. She currently lives and works in Antwerp, Belgium.

**Erin Milan** grew up in a small Kansas town. She studied painting at Azusa Pacific University in Los Angeles and received a Bachelor of Arts with an emphasis in studio art. She has been living and working in the Seattle, Washington area for the last decade. After a hiatus from painting to focus on her family and motherhood, she has renewed her studio practice and paints full time. She has recently shown at RJD Gallery and the new Wausau Museum of Contemporary Art. Her high realism figurative oil paintings explore themes of female identity and value, and the constant play of light and dark in the human experience. She hopes her work expresses the value of the human, and especially female, form.

**Katie Miller** is an American artist born in 1984. She is best known for her colorful, Hyperrealistic oil paintings of children. She was raised in New Hampshire, Florida, and California. Miller graduated from Maryland Institute College of Art in 2007, with a BFA in painting and a minor in art history. She also studied traditional fresco and egg tempera in Umbria, Italy, at the International School of Drawing, Painting, and Sculpture. She earned her MFA from Hoffberger School of Painting, Maryland Institute College of Art, in 2011.

Miller has had two solo exhibitions in Washington, DC. Her work has been shown in art fairs including Pulse Miami, Volta Basel, The Armory Show, and (e)merge. Group exhibitions include the Smithsonian Institution, John F. Kennedy Center for the Performing Arts, and Fort Wayne Museum of Art.

She is a winner of the Wynn Newhouse Award and an artist grant from the State of Maryland. Her work has been published or reviewed in publications including *The Washington Post*, *Washington City Paper*, *New American Paintings*, and *PoetsArtists*. Miller's works are represented in public and private collections internationally, including The Rubell Family Collection, Miami, and 21C Museum Hotels. Miller lives in Maryland and works as an artist full-time.

**Agnieszka Nienartowicz** was born in 1991 in a small city Jelenia Góra, Poland. Studied Painting at the Academy of Fine Arts in Gdańsk, where in 2016 she received a Bachelor of Arts. In the years 2011-2014 she studied Painting at the Academy of Fine Arts in Wrocław. She was awarded several scholarships and a number of awards and distinctions. Now she lives and works in Zakopane, a beautiful city located in the soaring and picturesque Polish Tatra Mountains.

**Omalix** is a figurative painter born in Valencia, Venezuela and based in Orlando, FL. She graduated Magna Cum Laude from the University of Central Florida where she earned a Bachelor of Fine Arts with a concentration in Painting. Her work has been shown in various group exhibitions in galleries around the country including RJD Gallery, Bernarducci Meisel Gallery and the Zhou B Art Center, as well as in a solo show at Sirona Fine Art Gallery, and

it has been featured in *The Huffington Post*, *American Art Collector*, and *PoetsArtists*. She was a finalist in two different categories in the 12th Annual international ARC Salon Competition hosted by the Art Renewal Center.

**Victoria Selbach** is a New York Contemporary Realist painter best known for her powerful larger than life-size images of contemporary women. Selbach's work is her journey to understand and celebrate the diversity, complexity and trajectory of contemporary women and the place we hold in our worlds. Selbach's work has exhibited in museums, galleries and collections nationally, including the Heckscher Museum of Art, The Butler Institute of American Art and the Tullman Art Collection. *The Huffington Post* reviewed Selbach's work in an article by Priscilla Frank, 'Finally, Artist Paints Female Nudes As They Really Are'. An archive of work is available at [victoriaselbach.com](http://victoriaselbach.com)

**Sarah Stieber** has created the centerpiece paintings for Courtyard Marriott San Diego and Springhill Suites by Marriott in Oceanside. Her artwork was spotlighted at the "San Diego Dreaming" exhibition at the Oceanside Museum of Art and she was featured during Art Basel at Spectrum Miami in 2017, 2016, and 2014. Stieber was awarded "Best in Show" at La Jolla Art Festival, and was the featured artist of Art walk San Diego 2016. Publications include a "One on One" with the San Diego Union Tribune and front cover features in the *San Diego Downtown News*, *San Diego Uptown News*, *San Diego Daily Transcript*, *San Diego CityBeat*, *San Diego Reader*, and *Bogamia Art And Fashion Magazine*, Miami. Stieber has appeared with her paintings on the CW6, Fox5, and NBC news.

Raised on Long Island, **Daena Title** received a Bachelor of Arts in Art History and Theatre Studies from Wellesley College, and then lived in Manhattan until 1991 where she worked as an actress and a writer. Title then returned to painting as the best avenue with which to control her artistic message, mine her ongoing fascination/obsession with the relationship between women and society, and indulge her love of color and design. Title currently resides and works in Los Angeles.

Her work has been shown in gallery and museum spaces since 1998, including a recent solo show at the Chelsea, NYC gallery Carter Burden, and group exhibitions at the Carnegie Art Museum, the Long Beach Art Museum, The Oceanside Museum, the Riverside Museum, the Torrance Art Museum and the Orange County Center for Contemporary Art. Title is proud that her work has been featured in several *PoetsArtists* shows and publications, is part of the Brooklyn Museum Elizabeth A. Sackler Center for Feminist Art Online Feminist Art base and the Tullman Collection of Chicago.

**Sirona Fine Art** showcases representational artists who both blur and embrace distinctions between the contemporary and the classic in sculpture and painting.

# Dulce Maria Menendez

## El Galiano

Nothing makes me think of my mother more than Steely Dan.  
Maybe it is because their first hit song was playing over the  
radio in El Galiano, *la bodequita* as she was ordering  
the sweet ham from the Cuban butcher as the roasted chickens  
circled around in the background, while someone brushed  
*mojo* to them and we smacked our lips and checked to see  
when they would be available and we'd wait the extra 10 minutes to  
take one home. Nothing reminds me of my mother more than her hair  
as it fell across her sweaty back since we had to walk in the Miami  
sun because we did not have a car and my father was off to  
New York or somewhere other than home and we would  
carry the chickens in the paper bags with the rest of the groceries.

They were wrapped in aluminum foil and when we'd opened them  
the smell of Cuba rang through the Duplex and *mami* would open  
up a beer and share it with *abuela* and she would be happy for just  
a moment. Just the same time it would take to wring a chicken's neck.

Dulce Maria Menendez (Cuban born 1960) is an American publisher, curator, and author. She is known professionally as Didi Menendez but her poems are written with a Cuban accent when read. So there...





**Erica Elan Ciganek**

**Agnieszka Nienartowicz**

**Kit King**

**Lorena Kloosterboer**

**Shan Fannin**

**Tanja Gant**

**Daena Title**

**Natalia Fabia**

**Victoria Selbach**

**Erin Anderson**

**Omalix**

**Sarah Stieber**

**Katie Miller**

**Erin Milan**

**Heidi Elbers**

