



2019

ArtTreasury
Collector's
Annual

ArtTreasury Collector's Annual

Production

Design by the ArtTreasury team

Contributing Writers and Editors

Alexis Culotta | *Foreword* | *Alexis Culotta holds a PhD in Art History and currently works with several arts organizations in Chicago. She is also an arts writer and enjoys any opportunity to promote today's artists for tomorrow.*

Richard Nicol | *Editor*

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Contents

5 Foreword

THE ARTISTS

6 Michelle Dinelle
12 LC Butterly
18 Lee Lessem
24 Linda H.Y. Hegland
30 Eva Maria Hunt
36 Linda Hughes
42 Ljubica Simovic
48 Daniel Martin Sullivan
54 Irene Sirko
60 D.V.O
66 Jimmy Gockel
70 Vaishnavi Vikas
76 Mike Vladimir
80 R-MALITE
84 Yu Shen

Foreword

How do we mark the achievements of 2019? It might be in goals reached or **boundaries broken**. For ArtTreasury, both are encapsulated in this Collector's Annual, which features an exceptional array of diverse figures in today's dynamic art world who are breaking rules and achieving **new heights** in their work.

Readers of this inaugural edition will be treated to a veritable **treasure trove** of 15 talented artists working today. Within these pages appears a scintillating view of each artist's works complemented by his or her artist statement so that readers can learn more about the inspiration and process that drives each creation. Contact information for each artist is also included so that readers can reach out with additional questions regarding process or purchase.

As any art aficionado can tell you, finding the rising trends and stars in the **complex and crowded** art world can oftentimes seem like finding a needle in a haystack. ArtTreasury has streamlined the process to bring you these intriguing artists from around the world in one beautifully composed publication that is sure to open your eyes to the amazing variety in today's art world. The team behind ArtTreasury hopes you enjoy this treasure trove of **artistic diversity** and that you continue to return for more.

Michelle Dinelle

Working from my home studio in Toronto, Canada, I create abstract, floral and landscape paintings infused with bright colours. Painting in an expressionist style, I'm inspired by the beauty of nature and the emotions evoked. My creative process evolves intuitively from what I can only describe as a blissful 'altered state.' Blending my chosen colours directly on canvas leads the way and adding my signature whimsical dots completes each journey.

While I continue to explore this fascination with paint, I remain humbled having my artwork awarded and recognized in competitions and exhibitions and knowing that my pieces have found a home in private collections throughout Canada, the United States and Asia.

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Toronto, Canada

Artworks in order of appearance:

In the Meadow | Acrylic on canvas | 30 x 30 x 4 cm

Harmony | Acrylic on canvas | 20 x 20 x 2 cm

Daybreak | Acrylic on canvas | 30 x 30 x 4 cm

Maggies | Acrylic on canvas | 41 x 41 x 4 cm

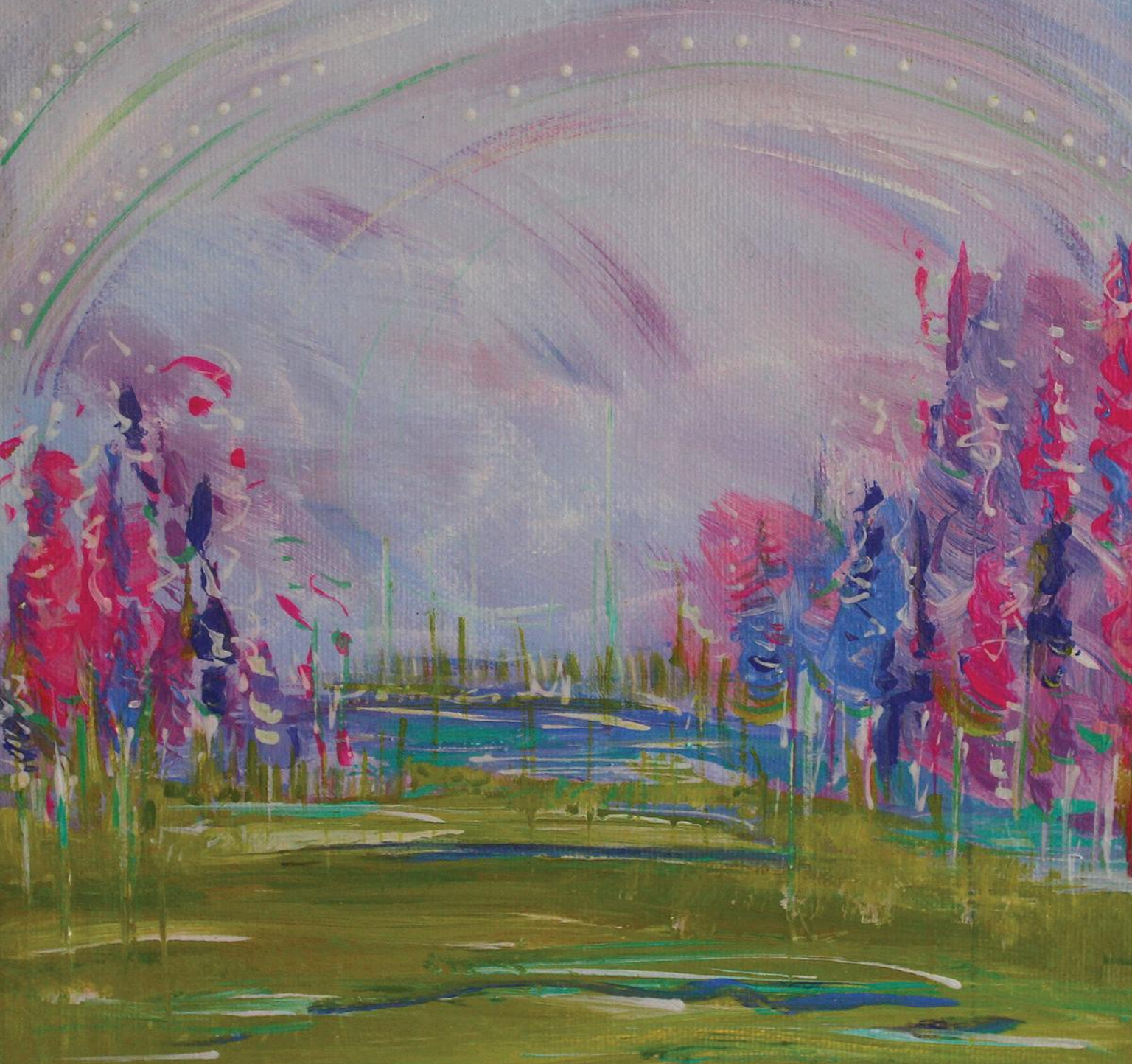
Sweet as Spring | Acrylic on canvas | 20 x 20 x 4 cm











LC Butterly

My sculpture work is experimental, in terms of material usage and concepts. The wood pieces, Drought and Pulse, were discoveries in a state of becoming. My aim was to create something interesting and curious from each form. The identification process revealed human forms.

For example, Drought comprises a natural shape much like an arm and hand. The finished object provides a commentary on climate change and explores consciousness and intelligence in the natural world – a single act of defiance and resilience against the destruction of the environment.

Similarly, Pulse is a root system. It is now identifiable as a human organ comprising a network of vessels and veins, which offered a perfect transport system. Gallium (Ga 31) was melted, injected and allowed to harden in these cavities. As such, Pulse is an example of medical research impacting creative practice, specifically in the field of radiopharmaceuticals.

Experimental Horology is designed and created for the purposes of providing a formula to communicate the relationship between time, artistic endeavours and capitalism. The device, a throwback to Victorian curiosities, operates on a 24-hour cycle (360-degree rotation across three-hour intervals at a viewing distance of 30cm to 7500cm of art on a cash register roll).

libutterlyart@gmail.com

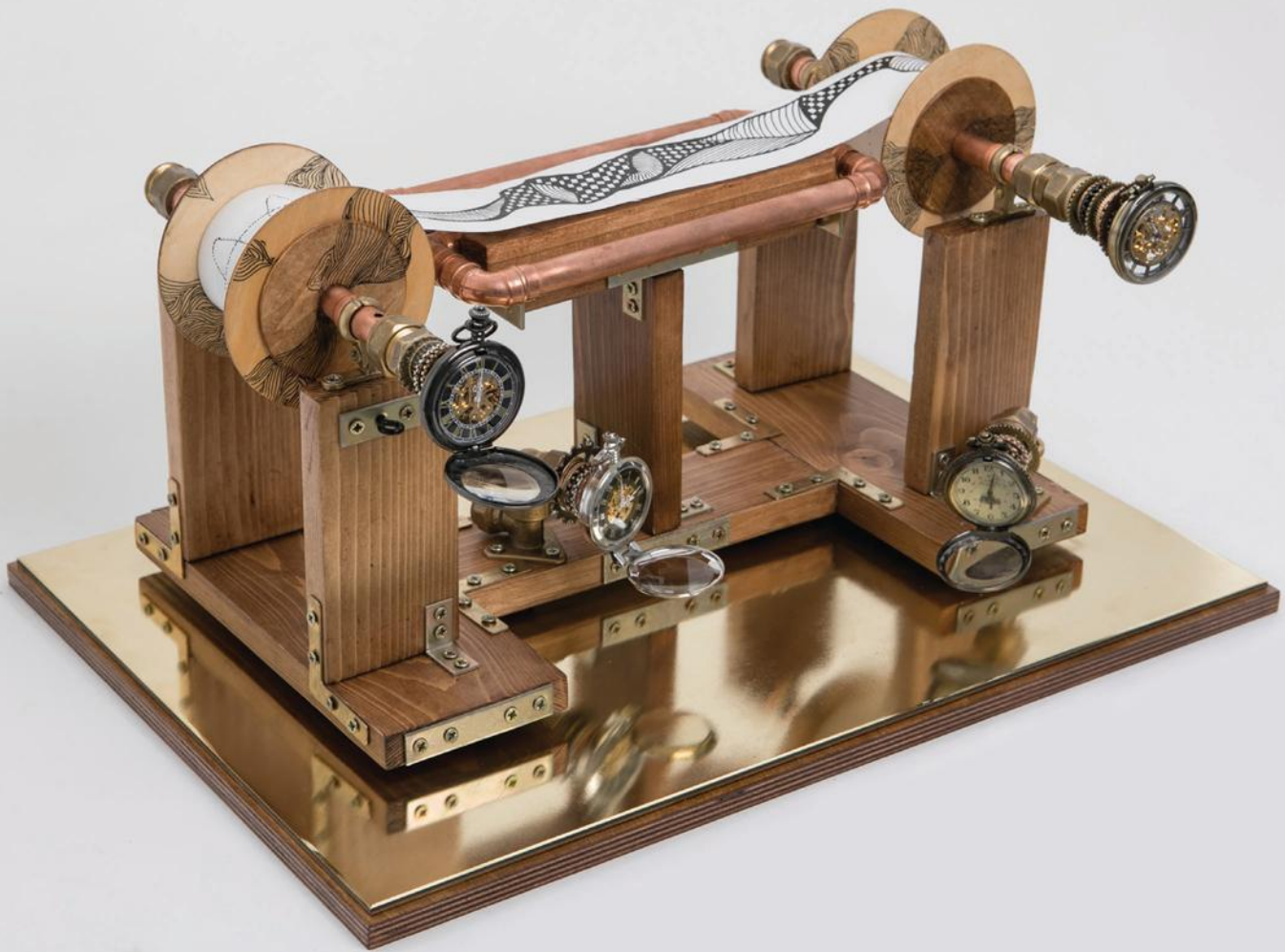
Artworks in order of appearance:

Drought | Wood and brass | 70 x 30 x 30 cm

Experimental Horology | Wood, metal, paper roll | 50 x 40 x 30 cm (5 x 7500 cm paper roll)

Pulse | Wood and gallium | 35 x 35 x 35 cm











lee lessem

Born on a farm in Africa and surrounded by the magnificence of natural beauty, painting has always been an excellent medium for me to test the tension between the real and the abstract – what we perceive and that which truly exists.

I am an abstract expressionist painter, constantly excited by every nook and cranny in our lives that we see but most often don't notice. The entanglements of life and nature cement me to my roots still and hold me in this natural web – so subtle, so soft and so beautiful. There is a delicate balance between fluidity and structure, softness and vitality, transparency and solidity, mystery and clarity in my work. The familiar seems to dangle just out of reach, the common becoming uncommon, drawing the viewer further into my world.

To paraphrase Cicero, “Man not so much creates as discovers and rediscovers.”

I hope to inspire those who see my work to look more carefully at the world around them, to discover beauty in all the unusual places.

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416-471-8448

Artworks in order of appearance:

RAINDROPS ON MY WINDOW | Acrylic on canvas | 102 x 102 x 4 cm

THE MOON, THE RAIN AND THE RAINBOW | Acrylic on canvas | 102 x 102 x 4 cm

TOGETHER | Acrylic on canvas | 92 x 92 x 4 cm

VIEW FROM THE 15TH FLOOR | Acrylic on canvas | 92 x 92 x 4 cm

RAINBOW REFLECTIONS | Acrylic on canvas | 102 x 102 x 4 cm











Linda H.Y. Hegland

Linda H.Y. Hegland is an award-winning photographer based on the east coast of Canada. She holds a Master of Arts in Art Education, exploring the relationship of art and place, and the indwelling within places. She says of her work:

What I see in the viewfinder is my relationship with place. Less evident teachings of nature interest me the most. My photos call attention to things most people overlook. This exploration of the overlooked helps me to engage more deeply with my environment.

My choice of subject comes from a fierce desire to touch, through image, the wonder. I look for the light within the shadows and the uncommon in the common. This sometimes means that the subject, be it landscape or something else, can become abstract, evocative, and a reminder that I may be creating another place when I photograph it.

It is my hope that my imagery moves beyond the sphere of photography and embodies a painterly approach and rendering. There is a distinct ambience to all my photographs, one that touches on the juxtaposition of the real, the imaginative, the mysterious and the wonderful. I want people to see the poem in the image.

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Artworks in order of appearance:

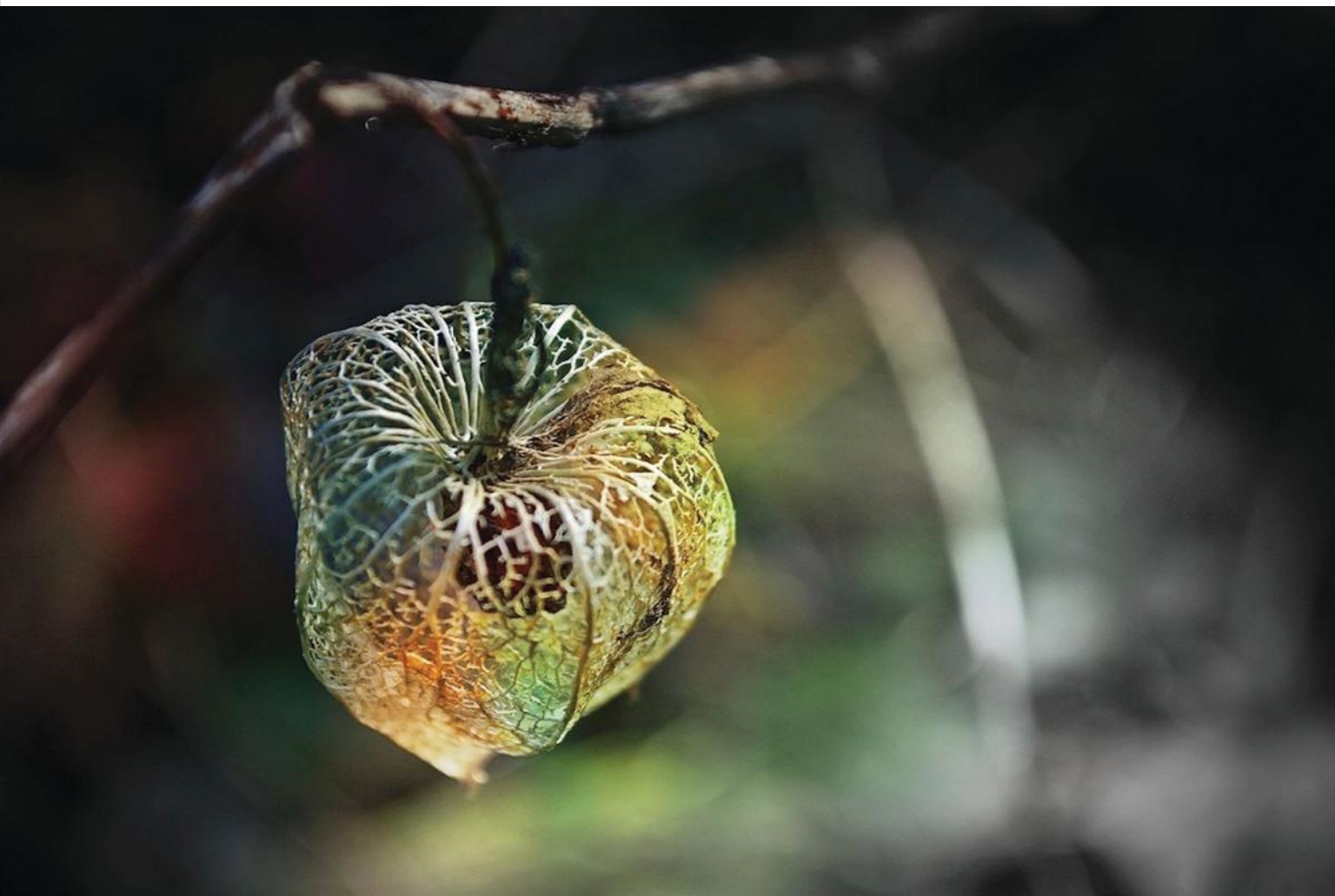
Soul Cages | Photograph | 30 x 45 x 1 cm

Drowned Leaves | Photograph | 30 x 45 x 1 cm

Silent Bullrushes | Photograph | 30 x 45 x 1 cm

Winter at Duck Pond | Photograph | 30 x 45 x 1 cm

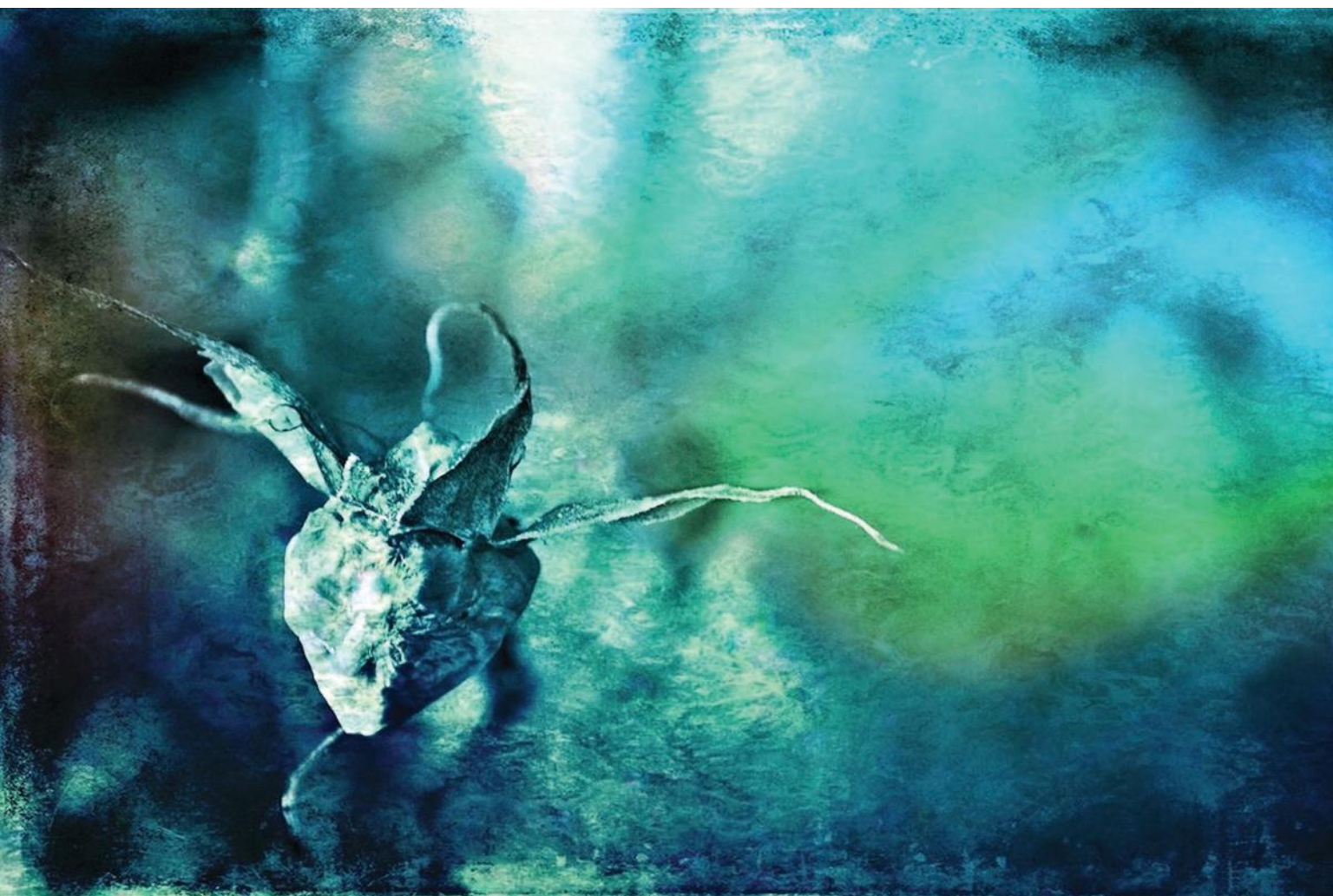
Dead Rose Bud on Ice | Photograph | 30 x 45 x 1 cm











Eva Maria Hunt

I am a free spirit and I paint from my soul. I am not interested in showing exactly the person or the object in front of me, as they are, with only their physical attributes. I am after their essence, their energy. Therefore, I use these shapes either as references or symbols, bringing their energy into the picture.

I add colours to them to help evoke emotions. Colours are amazing energy frequencies that impact us on all levels – physical, mental, emotional and spiritual – without our conscious mind being involved. It's like having a soul to soul conversation via energy waves between you and the painting.

When I see something that is emotionally moving, whether a shape of a tree in nature or a couple kissing, or simply the colours of a sunset, I either take a picture or just collect these impressions in my mind. When I want to express an emotion or have a message to get across, I go back to these impressions and use the ones that match the energy of that emotion to create my artwork. I want the person who looks at it to feel that emotion and be moved by it.

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Artworks in order of appearance:

Artist with Beauty, Seeing Through the Eyes of Love
Into the Light, Dragonfly | Acrylic on canvas | 56 x 45.5 x 1.8 cm
Being of Light | Acrylic on canvas | 46 x 59.5 x 1.5 cm
The Golden Middle Way | Acrylic on canvas | 59.5 x 46 x 2 cm











Linda Hughes

Linda Hughes is a self-taught surface artist from Chicago. She's always been drawn to vintage and retro images. Using her imagination, she takes those images and puts a new spin on them, making her own unique designs. Creating a design takes her anywhere from two to ten hours to complete. She doesn't look at it as work though – it's something she really loves doing!

She runs an environmentally conscious business. All her items for sale are custom printed and custom made when an order is placed. In this throwaway world, she feels that what is needed are actions that help preserve the earth and our resources as much as possible. Plus, every purchase helps her continue to fund literacy and social programs to help her factory workers build better lives for generations to come. You can find her one-of-a-kind designs offered on a large variety of textiles, clothing, home decor, wallpaper, gift wrap and accessories.

<https://hyenacart.com/LindaHughes>
honey1@ameritech.net

Artworks in order of appearance:

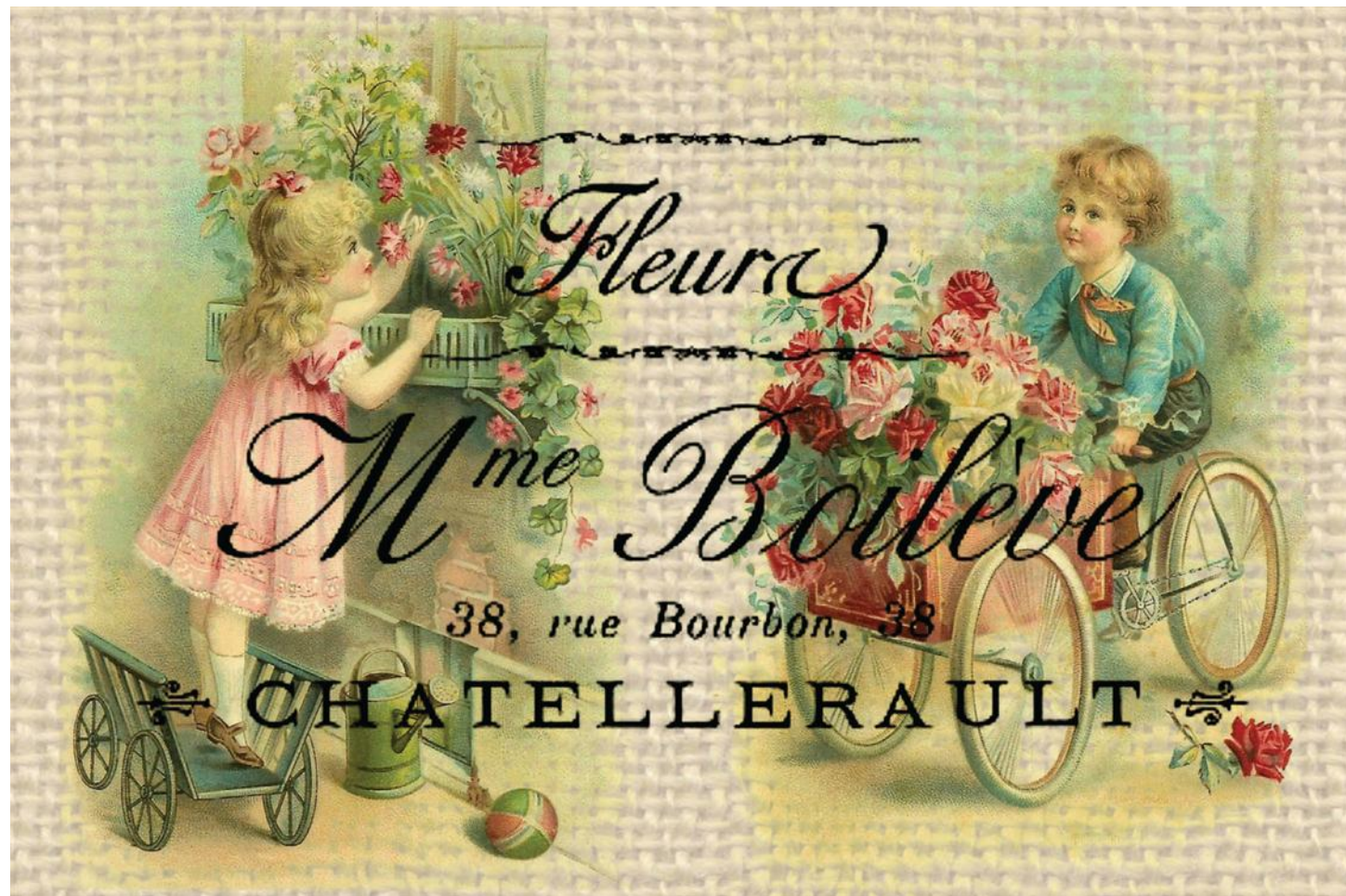
Charming French Flower Shop | Graphic art

Flower Power | Graphic art

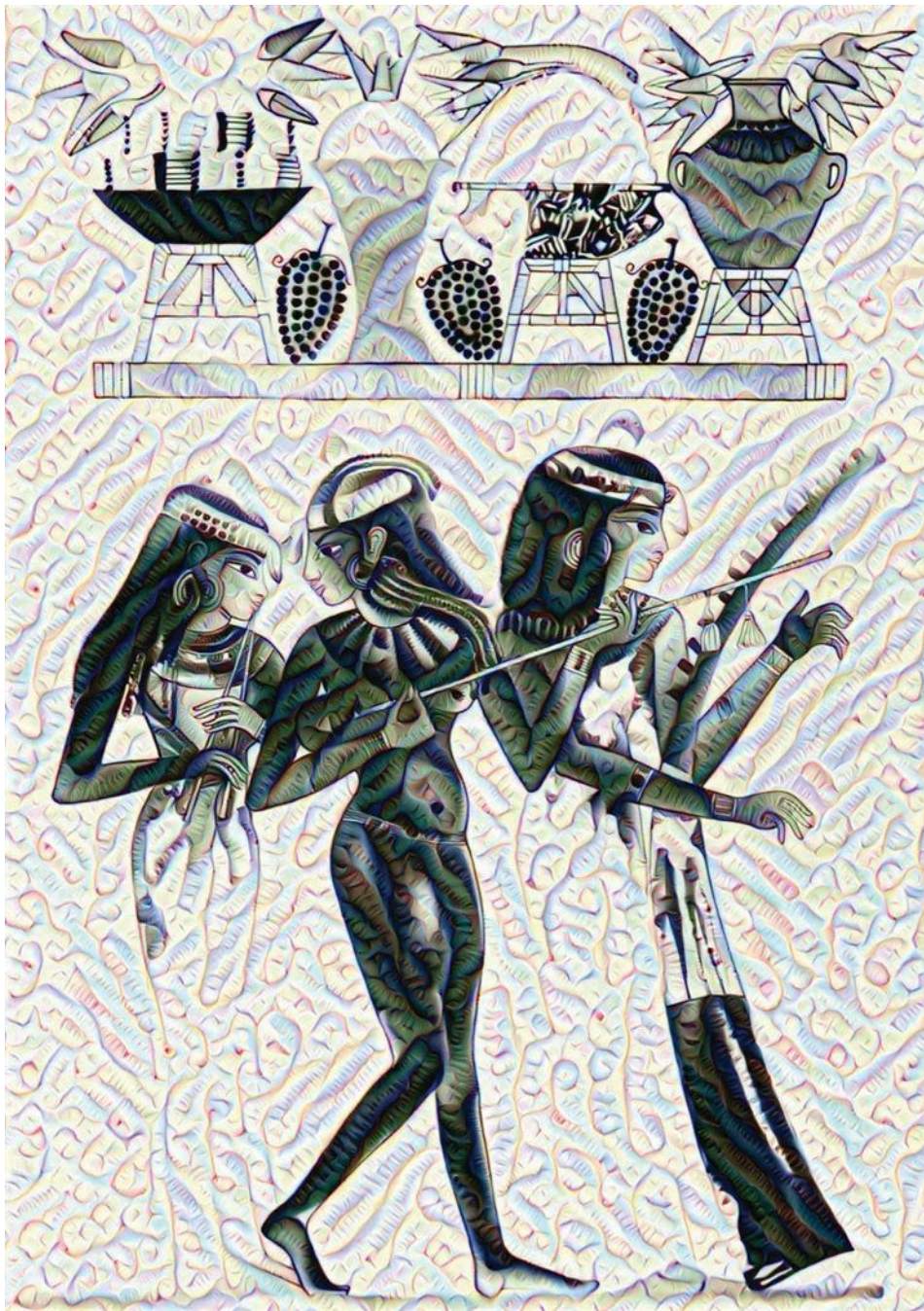
Egyptian Musicians | Graphic art

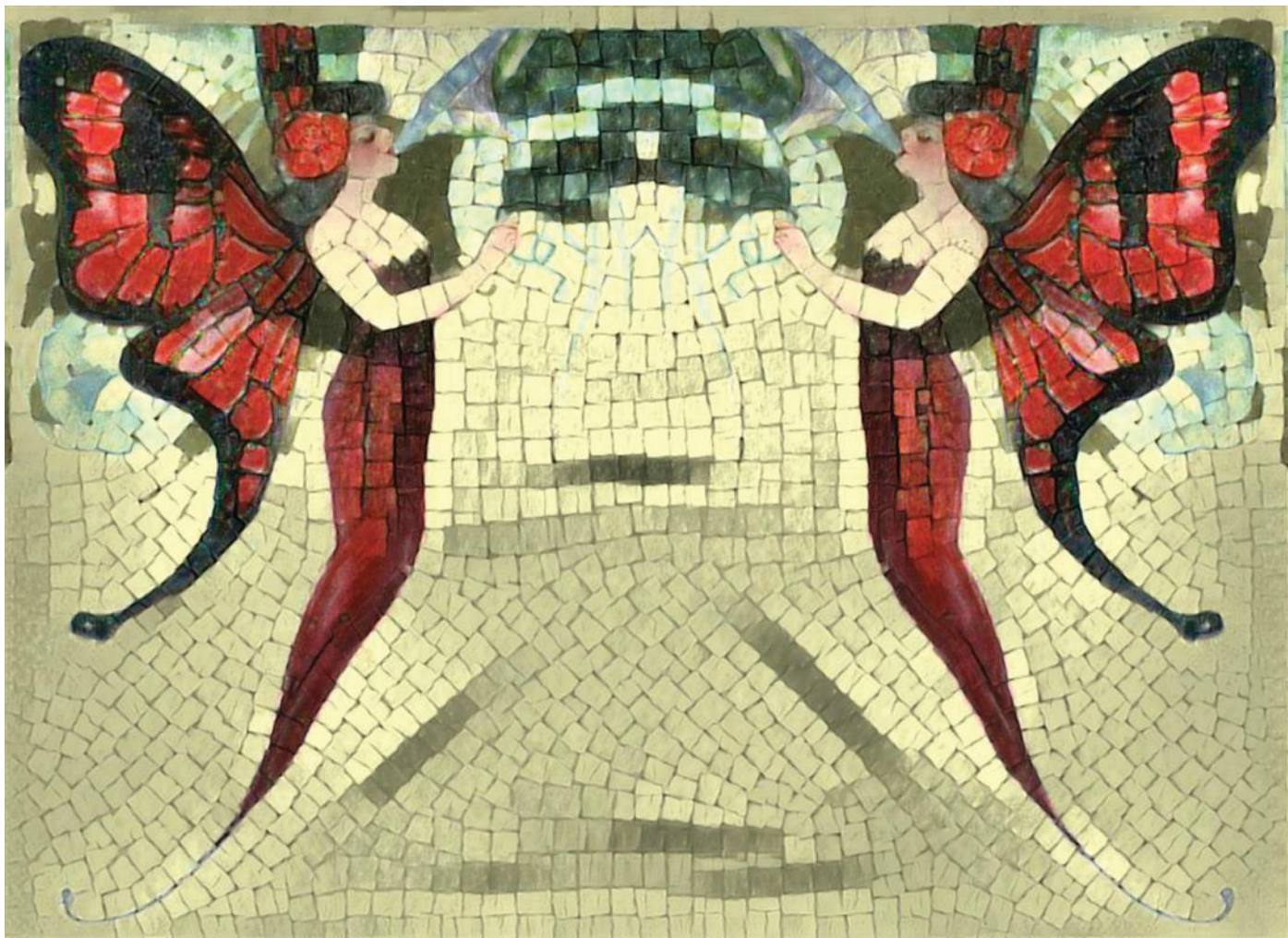
Fresco Fae | Graphic art











Ljubica Simovic

Since retiring from a busy and fulfilling professional career, I have come to appreciate and express the artist that until now lay latent. It is immensely satisfying to have the opportunity and time to realize my design ideas, investigations and interpretations. I find my inspiration in many places including landscapes and architectural forms, as well as from my travels and thoughts. My art is a result of a careful observation of the subject and my personal expression of what I see and feel.

My work is always experimenting with light, colour, form and texture. I see a painting in my mind before I paint it, whether it is realistic or abstract. Each piece I create is simultaneously an extension of my past – where I've come from and what I've learned – and a preview of my future, where I'm going. I enjoy listening to people's comments when viewing my art work, because everyone experiences it in their own way.

ljubasimovic@gmail.com

Artworks in order of appearance:

Sunset in Tarpon Springs | Acrylic on canvas | 122 x 91 x 5 cm

Bird of Paradise | Acrylic on canvas | 41 x 61 x 2.5 cm

Orange Mist | Acrylic on canvas | 41 x 51 x 5 cm

It Was a Cold Winter | Acrylic on canvas | 61 x 31 x 5 cm











Daniel Martin Sullivan

Daniel Martin Sullivan is an emerging contemporary painter based in Chicago working primarily on abstract, mid- to large-scale canvases. Born in New York, NY, Sullivan earned a BFA in Philadelphia from the Tyler School of Art. Sullivan maintains a professional studio in Chicago, currently exploring the relationship between figural and abstract painting. Sullivan's influences include Cecily Brown, Gerhard Richter and Ad Reinhardt. Daniel Martin Sullivan is represented by The Art House.

<https://www.artsy.net/artist/daniel-martin-sullivan>

<https://www.d-sullivan.com/>

Facebook: <https://www.facebook.com/DanielMSullivanArtChicago/>

Instagram: https://www.instagram.com/daniel_m_sullivan/

<https://www.artsy.net/the-art-house>

Artworks in order of appearance:

Charade | Oil and sumi Ink on cradled panel | 31 x 23 x 3 cm

Shifting | Oil, spray paint and tape on canvas | 122 x 91 x 5 cm

Defenestration | Oil on canvas | 122 x 122 x 5 cm

EFM II | Enamel on canvas | 122 x 122 x 5 cm

Guilt/Faith | Oil and tape on canvas | 122 x 122 x 5 cm











Irene Sirko

Irene experiences an indescribable freedom when she sculpts. It is the freedom of the abstract that provides her motivation.

When she starts a new sculpture, she has no preconceived idea as to what the sculpture will be, what it will look like. Her approach can be summarized as feel, flow and form. When working with stone, she is constantly feeling the curves and lines being created. The continuous flow of the work is critical. In the end, the form is pleasing to the eye.

Her style is in creating sculptures that are simple, diverse and organic in nature. Overall, Irene would like others to appreciate stone as a medium, sculpture as an art form and abstract as an open-ended way of having new perspectives, whatever that may be for them.

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Instagram: [@irenesirkoartist](https://www.instagram.com/irenesirkoartist)

irene.sirko@gmail.com

Artworks in order of appearance:

Awakening | Soapstone | 31 x 36 x 18 cm

Cosmopolitan | Fuchsite | 21 x 27 x 20 cm

Flight of Fancy | Serpentine, porcelain | 41 x 26 x 20 cm

Avalanche | Soapstone | 28 x 28 x 26 cm

Blowing in the Wind | Limestone | 33 x 14 x 18 cm













Two stars or two suns shine down from the firmament on to the radiant. Like a child's ball, one of the woman's breasts bounces on the man's right arm, and with a toss of the head she swings her long hair on to her shoulders. In all the paintings and drawings of Dominique van Osta, we are accosted by this easy sense of existence depicted in brilliant colours and fleet-footed figures.

Dominique van Osta was born in Uccle, Belgium on February 8, 1957.

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studio D.V.O: 108, rue du Croissant Brussels 1190 Belgium. Europa

Artworks in order of appearance:

Artist with paintings

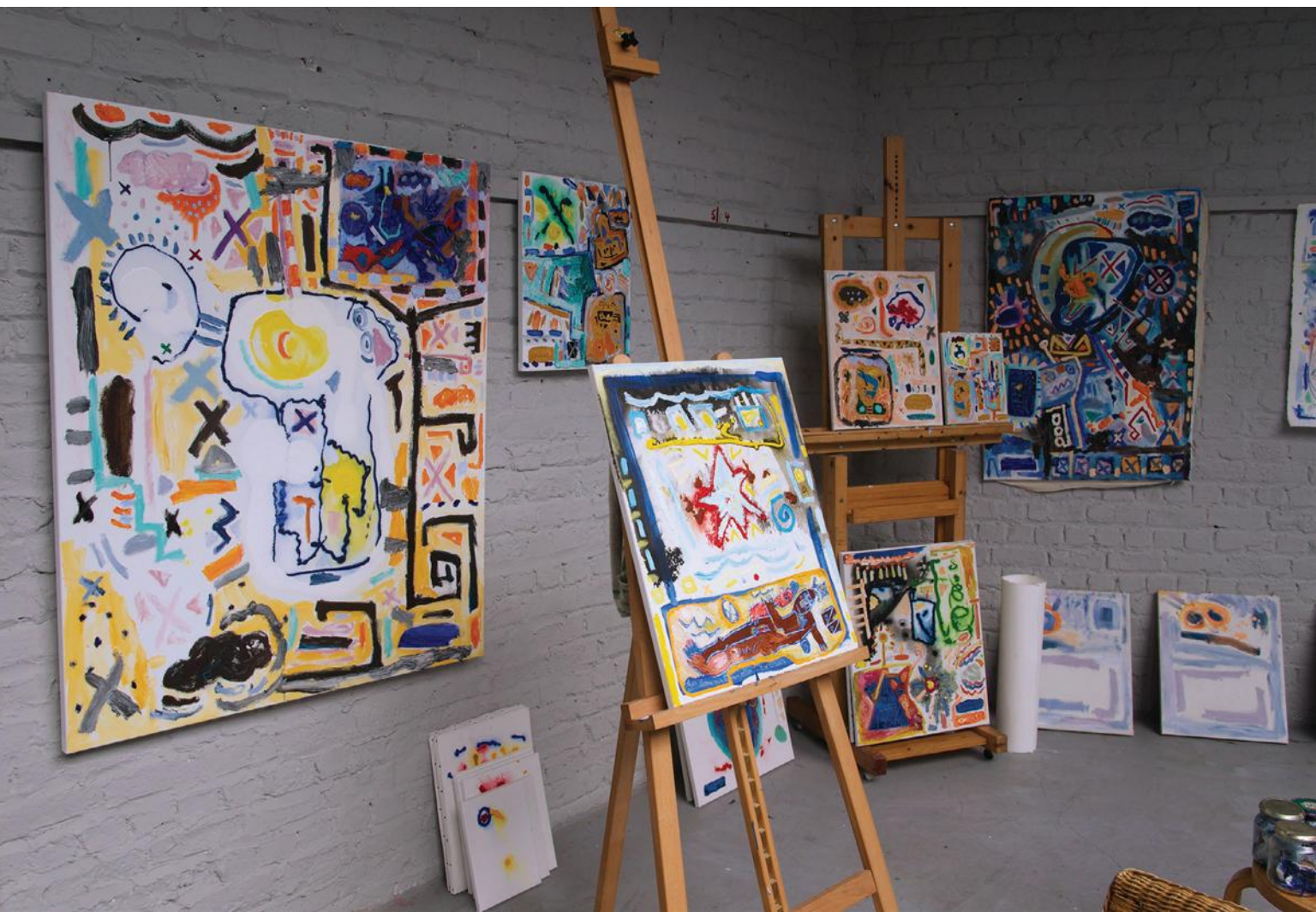
Artist's studio

7674 | Acrylic on canvas | 70 x 80 cm

7708 | Pencil and watercolour | 60 x 70 cm

7723 | Pencil and watercolour | 60 x 70 cm











Jimmy Gockel

Jimmy Gockel is a contemporary pop artist living in Cape Girardeau, Missouri. He is a graduate of Southeast Missouri State University and a member of the SEMO Arts Council.

Jimmy took up art as a hobby in 2015 and is the creator of Gock Art. Inspired by Andy Warhol and Peter Max, Jimmy says he has always been drawn to the 1960s psychedelic era of pop art with all its bold, bright colours, which he often uses in his art.

Jimmy has been featured in over 50 national and international exhibitions around the world including New York, Miami, London and Switzerland.

<https://www.facebook.com/gock.art.7>

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573-651-5231

Artworks in order of appearance:

Samo I Acrylic on canvas | 39 x 39 cm

Andy I Acrylic on canvas | 39 x 39 cm







Vaishnavi Vikas

I am an architect by profession, artist by passion and a teacher out of interest. I completed my Bachelors and Masters in architecture, and I am now working as Associate Professor in Architecture. I worked in JNAFAU for three years and am currently working with Oxford Group of Institutions Bangalore. I like writing technical papers as well and have had five technical papers on various subjects published in different international journals. I am very passionate about dance as a performing art and have given many stage shows at various levels.

Ardhanareshwara – This is an oil pastel work with a concept that is most inspiring to many artists across India. This is a very unique concept where Lord Shiva and Goddess Parvati form into one body. This concept advocates that wife and husband are equal and they together form a life of respect, dignity, love and equity.

Om Namah Shivaya – This is a unique work of oil pastels where a close up of the face of Lord Shiva is depicted with an expression of peace, looking over his creation. This painting presents a contrast to common ideas in India, in which Lord Shiva is not worshipped as an idol in human form.

Beautiful Lady – This oil painting is part of a set of paintings through which I initially learned to do portraits. The focus was on facial features and the beautiful, classic attire of the lady, depicted with elegance.

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405, Gayathri Garden apartments, Ameerpet, Hyderabad, Telangana, India-500016

Artworks in order of appearance:

Om Namah Shivaya | Oil pastels on sketch sheet | 28 x 40 x 1.5 cm

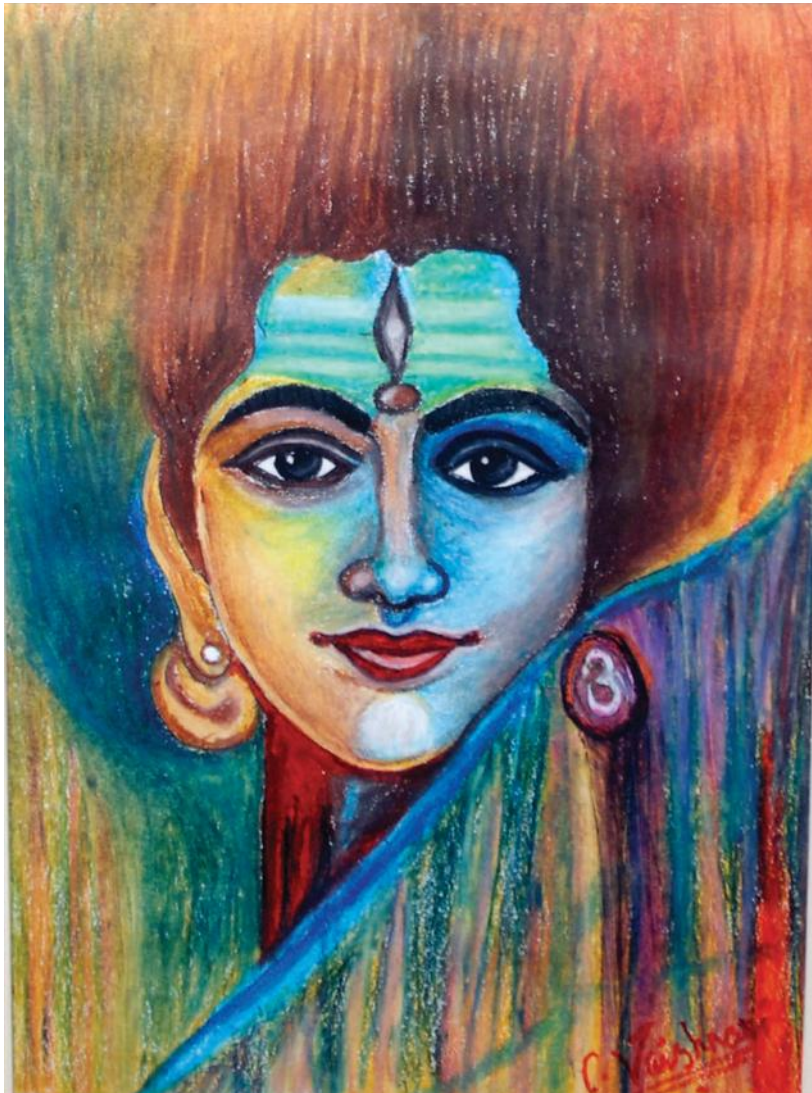
Ardhanareshwara | Oil on canvas | 30 x 42 x 1.5 cm

Beautiful Lady | Oil on canvas | 30 x 42 x 1.5 cm











Mike Vladimir

I produce art using burnt pieces of wooden boards, paint and markers. My art is naive and spontaneous. I have no artistic education whatsoever, yet everyday I feel the urge to create.

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mikesteinhauser@hotmail.com

Geneva, Switzerland

Artworks in order of appearance:

Sailor | Marker on wood | 15 x 35 cm

Love | Paint, marker and pencils on wood | 35 x 15 cm

RIP | Paint, marker and pencils on wood | 15 x 35 cm







R-MALITE

I don't do the art you want to see, but the art you must see....

I began this project in early February 2019 as a fun project to push the limits of my creativity and try something completely new.

To put it simply: I'm fed up with simply standing by and will fight for what I believe in. The general media outlets are simply pushing their own financial interests and repeating the same old BS over and over again. Hence, I'm of the view that we are all collectively missing out on significant issues.

I have no formal art training, never studied in this field, and never went to an art school. I can't draw for sh** and my work with a paintbrush is dismal. The last piece of art I did before this project was in elementary school; thus, bear with me since this is a learning experience!

I am anonymous and will remain that way. Invisibility is a superpower after all...

I'm R-MALITE, artist and activist.

Facebook: R-Malite

Instagram: @R_MALITE

R_malite@hotmail.com

Artworks in order of appearance:

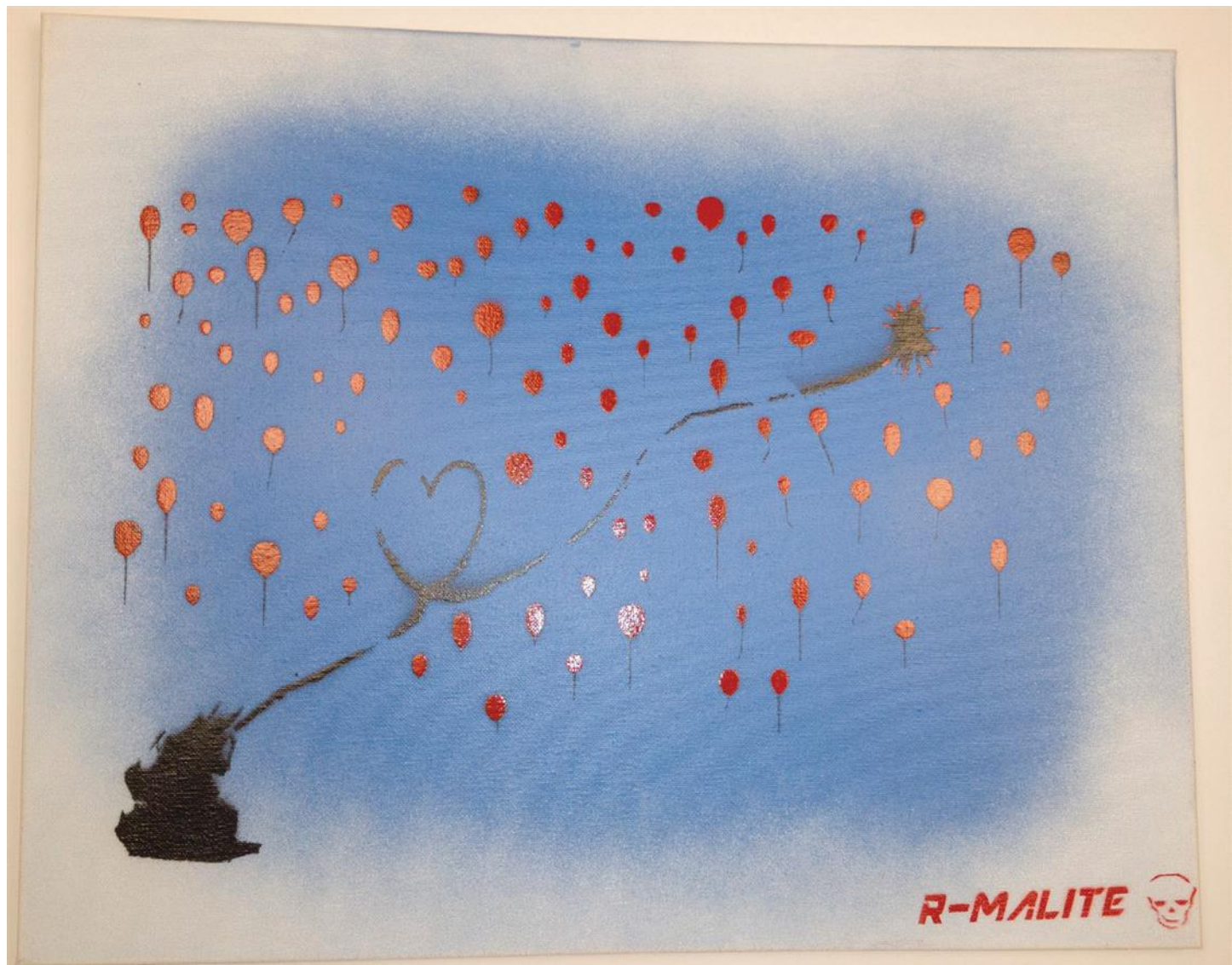
Sisters | Acrylic on paper | 35.6 x 43.2 cm

Sophie | Acrylic on paper | 35.6 x 43.2 cm

From Russia with Love 2.0 | Oil on canvas | 41 x 51 x 1 cm







Yur Shen

My cultural background lets me contemplate the idea of the body, self and gender in relation to space, and in position within the context of power, current events, history, politics, lifestyles and social issues. I define them for the individual and the collective.

I am interested in the relationship between the individual and society, as well as personal value and identity recognition in various cultural backgrounds.

I am researching how to use artwork to communicate within multiple cultures. I believe artwork is a universal language, transferring meaning and concepts without translation. Audiences can gain a deep understanding of the messages in art, despite having differing cultural backgrounds.

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ys087012@gmail.com

Artworks in order of appearance:

Waiting | Metal, wood, foam | 6.1 x 17 x 10.5"

Nonfunctional System No 1 | Cardboard, mao pins | 32 x 32 x 20"

Nonfunctional System No 2 | Cardboard | 24 x 70 x 24"

I and 我 | Paper, fish line, screen printing | 120 x 170 x 270"











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May this 2019 edition of ArtTreasury stir your imagination and open your eyes to the **amazing variety** in today's complex and crowded art world.