

The eleven works in this catalogue represent my personal selection of artworks that are a part of the larger group of my most successful experiments at medium to large sizes. In reflecting on my aims after four years, I remain committed to the idea that a sensitive viewer completes my work with their own seeking and finding. Recently, another aim has resolved into a hypothesis: my artwork's metacognitive ground and experiential goal suggests these work will continue to evoke seeking and finding centuries into the future.

(Stephen Calhoun, August 2017)



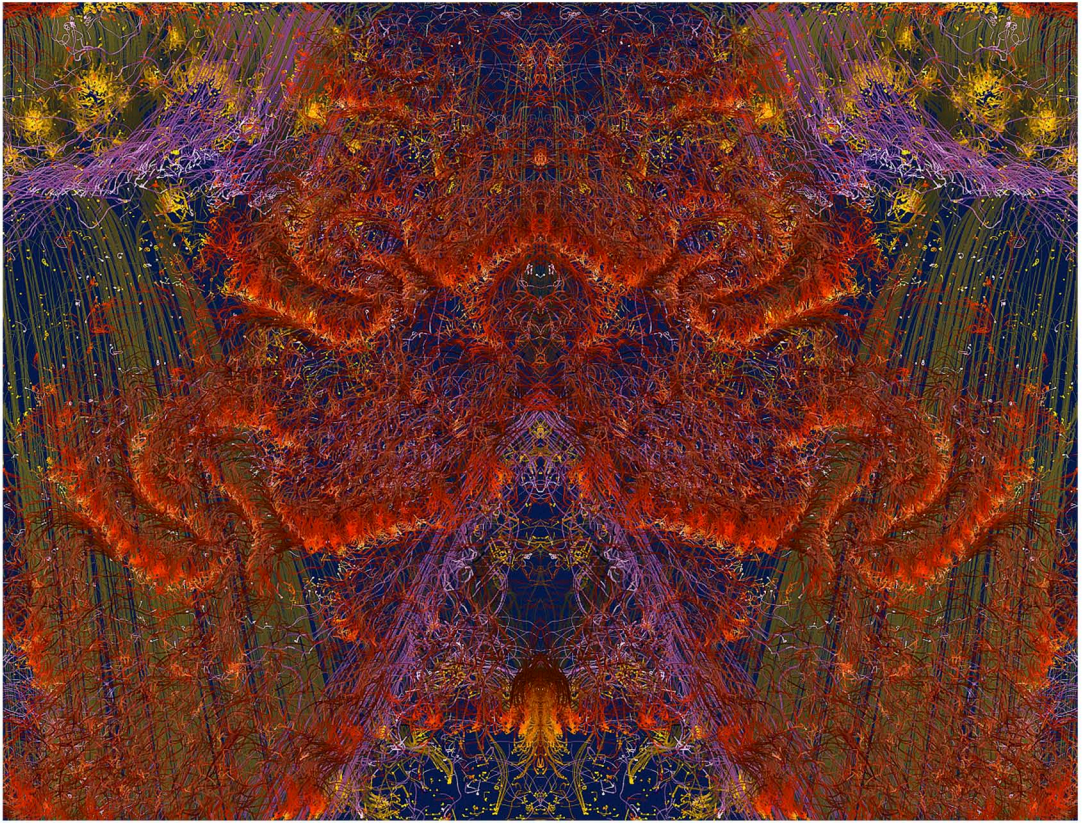


**CONGRATULATIONS, YOU'RE THE NEW HEAD OF CUSTOMER SERVICE**

(2015) photo-generative piece · 38x50" aluminum · single edition  
**\$6000**

Managing customer service is a microcosm of complexity, chaos, bringing order to anything that pops up. (I know all about customer service.) This lively artwork idealizes the authority of the manager, and, it hopes also to idealize the authority, and the sensitivity of the viewer.





**SONNY SHARROCK IN HEAVEN**

(2015) photo-generative piece · 42x32" aluminum · single edition  
**\$5000**

In the generative realm, where, in my case, I dial in and redial in real-time digital repainting formulas, the objective is to capture lightning-in-a-bottle in one of the frames. This image, dedicated to the unique artistry of the late american jazz guitarist, made the jar positively glow. The billowing cascades visually represent Sharrock's sonic attack.





## ANGELIC BLUES

(2015) mixed process photographic piece · 40x28" aluminum · single edition  
\$5000

A small artist's proof was juried into a show, yet this image requires its full size to eventuate its deepest opportunity. It also exemplifies in both explicit and implicit ways why my experiential aims are mostly enacted via my encounter with the inner psychological feminine, or, what is termed the anima. My art is in many ways: *anima art*.





BACK TO THE FILLMORE #2  
(2016) mixed process photographic piece · 42x26" aluminum · single edition  
\$6000

The wildest of the Fillmore series that pay homage to hippie-era concert posters. One online viewer commented, "scary." This comment seems to grasp the possible Bosch or family Breughel village square feel of the image. My intuition is that the encounter with the full size artwork would be far from frightening. But, it is okay to react anyway you care to!





### **BACK TO THE FILLMORE #4**

(2017) mixed process photographic piece · 48x36" aluminum · single edition  
\$6000

Intense manipulation of the underlying set of composited photographs turned the mild disjointed starting point into a swirling, druggy image of tribal psychedelia. There are infinite ways to wander through the image, or, as I like to put it, infinite ways to *take the trip*.





JOY FREE THREE  
(2016) mixed process photographic piece · 42x64" aluminum · single edition  
\$15000

This image that looks completely different from ten feet away than it does up close, (from less than two feet.) The difference is such that it could be said that there are two different artworks. Or, are there actually three different artworks?

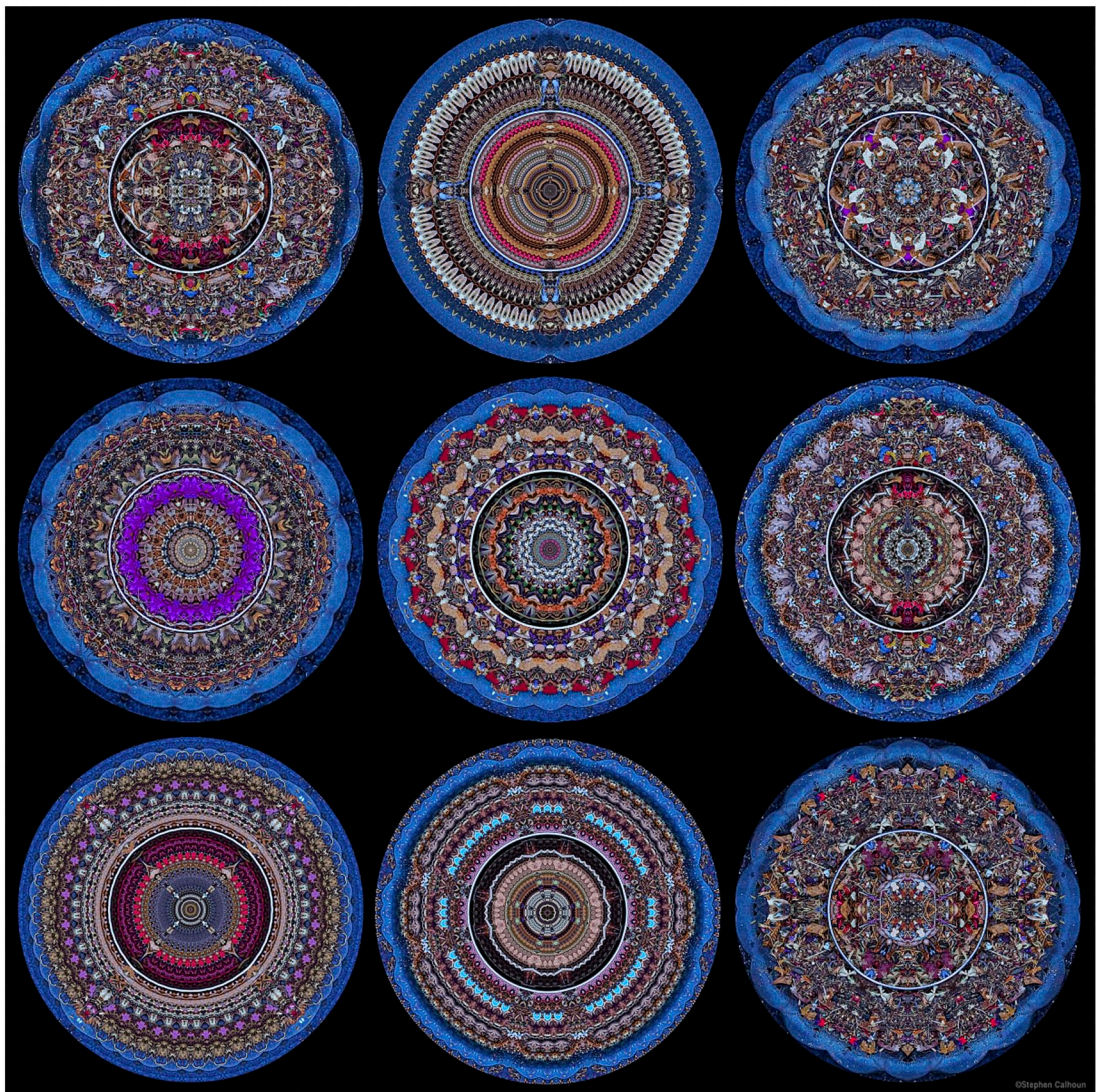


## LAPHOMET

(2016) photographic piece · 45x72" brushed aluminum · single edition  
\$13000

Except for the cut of the vertical symmetry, this image is not manipulated in any way. The original photo was technically close to ideal. The tongue-in-cheek title recognizes archaic chthonic dynamics which can find their way into a photo shot of a set-up in a crack of a Cleveland Heights driveway. The artwork is dedicated to artist Gary Spinoza.





CATHERINE WHEELS  
 (2016) photographic mixed process piece · 46x46" optical acrylic · single edition  
 \$9000

Nine mandalas issue from a single photograph shot on the driveway. A standoff box allows this piece to be installed in any of the four upright planes. In this way the image may be rotated and, in effect, travel around its own implicit wheel.





## **QAWWALI #2**

(2017) photographic mixed process piece · 40x40" laser cut aluminum · single edition  
**\$4000**

Qawwali is the transliteral term for the ecstatic praise songs of Sufi groups in Pakistan, Kashmir, and India. This image pushes unity out of its complicated details. This echoes the respiratory facts of the ecstatic shift, where one is carried away and part of a larger breath than the merely local inhalation/exhalation.





## BUDDHIST ANGEL

(2017) photographic mixed process piece · 32x48" aluminum · single edition  
\$5000

Unique in my opus. When it was completed I knew at once there would be no further experiments along these lines. The filigree-like details come from photos of tree tops in the middle of winter. The vertical course moves from a complex assembly to a simple assembly which lays out a fugue of two and four.



**PACIFIC ACTIVISTS (revised)**

(2016) photographic mixed process piece · 56x54" cloth · single edition  
\$7000

Both vertical and horizontal symmetries are iterated multiple times. This causes the image to transform its look, or field, depending on the viewer's distance. The piece also is in the vein of other of my Bosch and Brueghel flavored images, with their mediation of organic chaos into dancing order. This tapestry-like piece hangs on dowls and would take over a wall.