



SPOTLIGHT:
AMELIA CASIANO

25
HEIGHTS ARTS

BEYOND
Perception

JUNE 18 TO AUGUST 16
ART SHAPED BY LIVED
EXPERIENCES OF DISABILITY

WITH SPECIAL THANKS TO THE
EXHIBITION COMMUNITY TEAM

Rita Betts, Greg Donley, Boni Gelfand,
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Participating Artists:

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[Regina Dorfmeier](#)

[Meg Matko](#)

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ABOUT THE EXHIBITION

Beyond Perception presents work by artists whose practices are shaped by lived experiences with disability, including those that are visible, invisible, temporary, or ongoing. The exhibition focuses on how disability influences artistic process, material choices, and ways of engaging with audiences.

The exhibiting artists approached creating art through adaptation, translation, and experimentation. Their work reflects how physical, sensory, and medical realities can alter not only how art is produced, but how it is accessed and understood.

For Andrew Reach, the progression of a spine disease led to a shift from architecture to digital and sculptural practice. His current work combines 3D modeling, video, and printed forms, revisiting architectural thinking through new tools and methods that accommodate physical limitations.

Céré Bellow works with natural dyes, plant materials, and mixed media to explore connections between the body, memory, and environment. Their process is rooted in material experimentation and reflects a shift toward art as a tool for healing.

Regina E. Dorfmeier creates paintings through touch and intuition rather than sight. As her vision has declined, her process has become centered on physical contact with the surface, using her hands to build composition, texture, and color relationships.

Meg Matko is a visual artist, creative community builder, disability rights advocate and Community Development Specialist at the Cuyahoga County Board of Developmental Disabilities. Matko's work continually examines the role of the feminine body as

ABOUT THE EXHIBITION

narrator, interpreter, weight-bearer, and voice using sculpture, gestural action, and ego-shifting

Kristi Copez, a seminary graduate, believes in Servant Leadership and is passionate about ministry, justice & racial equity as demonstrated through her belief in the power of art to heal. Copez says, "Since becoming sick and enduring many emotional and spiritual "deaths", the spiral has become congruent with my willingness to continually go inward and emerge clearer and more intentional about advocating for marginalized BIWOC peoples, especially those of us who have had our personhood interrupted by the collective traumas and the resulting chronic & disabling evidence of the injustice of and to our bodies, and then retraumatized by being stifled by the very walls of (in)justice that would profit from our silence."

These works show how disability can shape artistic practice in concrete ways. The exhibition highlights different approaches to access, perception, and making, and encourages viewers to consider multiple ways of experiencing and understanding art.

Summary

- **Beyond Perception** features artists whose work is shaped by disability, chronic illness, and different ways of experiencing the world.
- The exhibition explores how disability can influence artistic process, materials, and access.

- The artists use a range of approaches, including sculpture, painting, digital media, and mixed media.
- Their work reflects adaptation, creativity, and healing.
- The exhibition encourages visitors to consider different perspectives and ways of understanding art.

COMING SOON

Thursday, July 23 | 7:00pm

Ekphrastacy: Artists Speak + Poets Respond

Join our Heights Poet Laureate, Michelle R. Smith, along with guest poets for an evening of poetry inspired by the current exhibitions. The poets will offer their unique interpretations and responses to these themes through live performances. Additionally, the exhibiting artists will also share insights into their work. This popular event fills up quick so make sure to RSVP! A guest from The Heard Interpreting Services will join as the performing interpreter for American Sign Language.

Friday, August 14 | 5:00pm

Last Look

Join us for a Last Look at the current exhibitions and celebrate the closing reception with the artists. Regina E. Dorfmeier will be live fingerprinting for the event.

Visit heightsarts.org/events for RSVP and details

BEYOND
Perception



Céré
Bellow



JUNE 18 - AUGUST 16, 2026

Biography



“My artwork explores themes of memory, heritage, and ecological wisdom through a process-oriented approach to material experimentation. I collaborate with plant materials, treating them as both partners and repositories of layered histories.”

Ceré Bellow is a Columbus-based multimedia artist and educator whose work sits at the vital intersection of tactile exploration, environmental stewardship, and personal healing. Born in 1988 on a military base in San Diego, California, Bellow relocated to Columbus in 1997, eventually cultivating a practice rooted in the geography and community of the Blacklick area.

Summary

- Ceré Bellow is a multimedia artist and educator based in Columbus, OH.
- Her work explores touch, nature, and personal healing, drawing inspiration from the Blacklick community.

Bellow's academic foundation began at the Fort Hayes Metropolitan Education Center, where participation in the Wexner Center for the Arts' Art & Ecology program (2005–2006) first sparked an interest in the relationship between creative expression and the natural world. This path led to a Bachelor of Arts in History of Art and Architecture from The Ohio State University in 2012, providing a historical lens that informs their contemporary process.

Summary

- Ceré's interest in the connection between art and nature began while attending an arts and ecology program in high school.
- They later studied art history and architecture at Ohio State University, experiences that continue to influence their work.

Following a period of significant personal and medical trauma, Bellow's practice shifted toward art as a therapeutic necessity. This journey toward mental wellness is reflected in their use of sustainable, earth-derived materials—such as botanical pigments, natural dyes, and clay—to explore the human connection to nature as a restorative force. Drawing inspiration from luminaries like Aminah Robinson, Louise Nevelson, and Nina Simone, Bellow's work serves as a physical archive of the Black female experience and communal history.

Summary

- After experiencing personal and health challenges, Ceré began using art as part of their healing process.
- They work with natural materials and create art that explores healing, nature, and the experiences of Black women and communities.

Bellow is a frequent recipient of professional recognition, including the 2024 Artists with Disabilities Access Program Grant from the Ohio Arts Council and recurring support from the Greater Columbus Arts Council. Recent exhibitions

include the Ohio Art League's 109th Thumb Box Exhibition (2025–2026) and Mindful: The Art of Acceptance (2025). As an instructor, Bellow facilitates workshops focused on eco-printing and mixed media, advocating for inclusive access to arts education and the belief that process-based learning is a cornerstone of collective healing.

Summary

- Ceré has received grants and recognition for their work as an artist.
- They also teach workshops that encourage creative exploration, environmental awareness, and accessible arts education.

"To me, being a working artist means balancing creativity with real-world applications, like community education and healing. It is the ability to move slow and with purpose, creating works that serve as repositories of layered histories."

Statement

My studio practice is an exploration of memory, heritage, and ecological wisdom through a process-oriented approach to material experimentation. I view my work as a collaboration with the natural world; by utilizing eco-printing, natural dyes, and mixed media, I treat plant materials as both creative partners and repositories of history.

Summary

- Ceré creates artwork using natural materials such as plants and dyes.
- They see nature as a creative partner and use these materials to explore memory, history, and cultural heritage.

The physical nature of my work is defined by time, pressure, and organic transfer. These elements allow me to shape surfaces that reflect natural cycles of growth, decay, and renewal. I build my pieces using heavy body gesso, acrylic mediums, and tissue paper, emphasizing texture as both a structural foundation and a carrier of meaning. Through series-based investigations, I aim to develop a visual vocabulary that prioritizes slowness, care, and transformation.

Summary

- Ceré builds textured surfaces using materials such as paper, gesso, and acrylic mediums.
- Their work reflects natural cycles of growth and change and emphasizes careful, slow creative processes.

My background in Art History from The Ohio State University informs my engagement with textile practices, feminist materialism, and contemporary ecological art. I draw deep inspiration from folklore and mythology, employing symbolism and repetition as tools for remembrance. This approach is rooted in diasporic traditions where land, ritual, and narrative are inextricably linked.

Summary

- Ceré's study of art history influences their interest in textiles, storytelling, and environmental art.
- Their work draws on folklore, mythology, and cultural traditions that connect people, land, and memory.

Beyond the studio, my practice is a commitment to healing and community. Following personal and medical traumas, making art has become a vital form of therapy for me. I translate this into my role as an educator, facilitating accessible workshops in eco-printing and mixed media that focus on sustainable materials and process-based learning. Supported by the Ohio Arts Council and the Greater Columbus Arts Council, my goal is to continue creating archival artwork that explores the restorative human connection to nature.

Summary

- Art is an important part of Ceré's healing process and connection to community.
- They teach accessible workshops that use natural materials and encourage creativity, learning, and a deeper connection to nature.

 theleogoddess.artcall.org

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



"Rooted in diasporic traditions where land, ritual, and narrative are deeply connected, I use symbolism and repetition as tools for remembrance and transformation"



DREAMING OF SPRINGTIME

**BOTANICAL PRINT AND MIXED MEDIA ON
CANVAS**

12" x 12"

2025

\$450.00

A textured abstract composition primarily of deep purple, blue, and gray tones. Pale rounded shapes, dotted marks, and thin gold-colored lines are layered across the surface, creating a network of intersecting forms.



ECHOES OF AUTUMN

**BOTANICAL PRINT AND
MIXED MEDIA ON
CANVAS**

18" X 24"

2025

\$1,160.00

A layered abstract composition in brown, gold, and deep red tones combines rectangular forms, floral patterns, and plant impressions. Metallic gold details appear throughout the surface.



LOGWOOD AND TANNIN PRINT

**COCHINEAL DYE AND
BOTANICAL PRINT ON
COTTON**

14" X 30"

2024

\$450.00

A botanical composition features pressed leaves, seed pods, and pale flowers arranged across a soft pink background.



**UNTITLED
(ECO PRINT)
COCHINEAL DYE AND
BOTANICAL PRINT ON
COTTON**

18" X 20"

2024

\$475.00

A vertical textile piece features layered images of leaves and flower heads printed on bands of purple, tan, and blues. The botanical forms are arranged within a central rectangular panel.



**STORY
MIXED MEDIA ON
WOOD PANEL**

12" X 12"

2025

\$350.00

A heavily textured abstract composition in brown, copper, and blue tones is divided into sections of different patterns. Cracked surfaces, grid-like textures, raised forms, and layered materials create a patchwork of contrasting shapes and textures.



JAPANESE MAPLE & ONION SKIN

BOTANICAL PRINT ON RAW SILK

11" x 14"

2024

NFS

A botanical composition of overlapping leaves, seed heads, and plant fragments appears on a light background. Soft green, tan, and rust-colored plant forms are layered across the surface, creating a delicate pattern of natural shapes.

BEYOND
Perception



Kristi Copez
"Restoration"
Ceramic, Metal
NES



Kristi
Copez



JUNE 18 - AUGUST 16, 2026

Biography



"My inspiration always follows immersive experiences. I am open to recognizing and accepting impactful moments (large or tiny) that lead me directly to pondering and writing. When I sense that I am receiving a "download", I honor it. Some of my renderings come to fruition within 1 day. Others have taken a year and a half. I simply wait for the clay to tell me what to do with it."

Kristi Copez is known as an Advocate-Artist. Culinarian. Eclectic. Grandmother. Inclusionist. Invisible-Illness-Warrior. Maven. Mentor. Other-Mother. Poetic-Essayist. Space-Holder. Student. Veteran. Womanist. ...and all-around Brazen woman.

Copez, a seminary graduate, believes in Servant Leadership and is passionate about ministry, justice & racial equity as demonstrated through her belief in the power of art to heal.

Summary

- Kristi Copez is an artist, writer, veteran, and community advocate.
- Her work focuses on inclusion, healing, and social justice.

“Since becoming sick and enduring many emotional and spiritual “deaths”, the spiral has become congruent with my willingness to continually go inward and emerge clearer and more intentional about advocating for marginalized BIWOC peoples, especially those of us who have had our personhood interrupted by the collective traumas and there sulting chronic & disabling evidence of the injustice of and to our bodies, and then retraumatized by being stifled by the very walls of (in)justice that would profit from our silence.”

Summary

- The spiral is a symbol of the artist’s journey through illness, healing, and self-discovery.
- Her work advocates for Black, Indigenous, and Women of Color.
- The work explores the effects of trauma, injustice, and resilience.

Kristi Copez was recognized by The Tyrian Network of Ohio & awarded “The Tyrian Artist of the Year ~ Ohio” (2017-2018). Tyrian seeks artists whose work promotes harmony with nature and all people, & whose life work aligns with their mission goals of Creativity, Healing and Peace.

Summary

- Kristi was named Ohio’s Tyrian Artist of the Year in 2017-2018.
- The award recognizes artists whose work supports creativity, healing, peace, and connection with people and nature.

Copez envisions a non-profit (Arukah.Art) in the near future that supports living as a person of faith notwithstanding chronic illness(es), especially women who identify as having come through trauma. Arukah.Art will be a sacred space for creating a sense of spiritual, emotional, & physical resilience and vigorous wellbeing where traumatic healing will be translated through recognizing, reclaiming, and reimagining our experiences, and healing is then replicated by affirming, advocating, & aspiring!

Summary

- Kristi hopes to create a nonprofit called Arkuah.Art to support people of faith living with chronic illness and trauma.
- The organization would focus on healing, resilience, self-expression, and community support.

Kristi Copez has earned her A.A. in Peace Studies & Conflict Resolution, her B.A. in Studio Art, and just earned her master's degree, May 2026 in Theological & Pastoral Studies. Kristi resides in Cleveland, OH & enjoys spending time with her Grands and tending to her many plants.

Summary

- She has degrees in peace studies, studio art, and theological and pastoral studies.
- She lives in Cleveland and enjoys spending time with her grandchildren and caring for plants.

Statement

The artist's own evolving journey of an intentional merging of art into being, is one that would create a natural flow of the physical, mental, environmental, spiritual, and ethical congruent expression of God through her, unto and for the benefit of peace and reconciliation of marginalized peoples. In particular, the plight of women who have had their personhood interrupted by violence and retraumatized by being stifled by the very walls of (in)justice that would profit from our silence.

Summary

- Kristi's work combines art, spirituality, and advocacy.
- She focuses on supporting marginalized communities, especially women who have experience violence and trauma.
- Her work explores healing, justice, and reconciliation.

The overarching reflection continues to be, "how should I relate to, own, and act on the convictions and passions that burn through me in responsible, spiritually sensitive, loving ways that are not harmful yet impactful?"

Summary

- Her work reflects on how to turn personal beliefs and passions into positive action.
- Kristi seeks ways to create change that are thoughtful, compassionate, and meaningful.

My art, especially the “Bearing: Fire, Light & Witness” series would become the intersection of my conscious connections to the healing gift of my ancestor’s pains and triumphs. I became the witness-leader through my prayer vessels and fire-filled self-portraits that gave space for others to witness themselves, engage and respond in their own healing.

Summary


- This series is inspired by the experiences, struggles, and strengths of the artist’s ancestors.
- Through self-portraits and vessel forms, Kristi created space for reflection, healing, and personal connection.

What I learned is to allow my unlimited curiosity and searching manifested in my art to be used for making space for other witnesses to access their own disruptive truths.

I am grateful to be empowered to use my disruptive artistic renderings to “see” me while holding space for others to be seen too!

Summary

- She hopes her work encourages others to reflect on their own experiences and feel seen and understood.

 @arukah.art

“Because so much of my work comes from observing and experiencing the world through chronic illness and (mostly) hidden disability, I have important statements to make that speak to inclusivity, but especially about being seen. Seen for the whole of us, the beauty of us, and the unique participation we bring while living in these liminal bodies.”

Here are the utterances that are incised into this
Mandala Ceramic Rendering.

Embracing Myself...

I'm losing my former (sick) self.

How strange to mourn the loss of being sick.
of being in constant pain.

Spiritual, emotional, psychic pain. Manifested
physical pain,
Are they the same thing or separate entities?

I must explore this sense of loss.

Is it growth?

Why am I afraid to lose her?

Who do I trust?

How can I trust the new, now, future her?

I don't know her. I think I want to know her. Who
is she? Is she anything like the pained, but loving
her? Is she closer to the pre-trauma her?

What is her name? How does she feel? React?
Act?

What does she embrace? What does she shun?
How does she know either?

And what does she look like? Is she lighter,
straighter in her gait? Is there any remnant of her
style?

Lord I want to know this new person. I want to
embrace her. Even if timidly at first.
Even if it's awkward. Unsure.

I look up to her. This new lady. This free lady. This
sure lady. This strong lady. This lady of hope &
example of courage and love.



UTTERINGS (EMBRACING)

**CERAMIC, INCISING, PRAYER VESSEL,
BURNISHED, POETIC UTTERANCE**

16" diameter, 5" deep

2019

NFS

A shallow bowl with a rounded form. The interior surface is covered with handwritten text that spirals and overlaps across the bowl, with areas of black, gray, gold, and rust-colored markings concentrated near the center. The metallic surface has a worn, textured appearance, and the words vary in size and direction across the piece.



ACCEPTANCE (SURRENDERING)

**CERAMIC, MISHIMA, BLACK NICKEL
OXIDE, PIT-FIRED**

18" diameter, 6" deep

2016

\$1,570.00

A shallow, hand-formed bowl with an irregular rim sits against a dark background. The surface is finished in soft gray and silver tones, with carved spiral patterns appearing on two raised circular forms along the edge. Subtle variations in texture and color give the piece an organic appearance.



ANCESTORS (ACKNOWLEDGE)

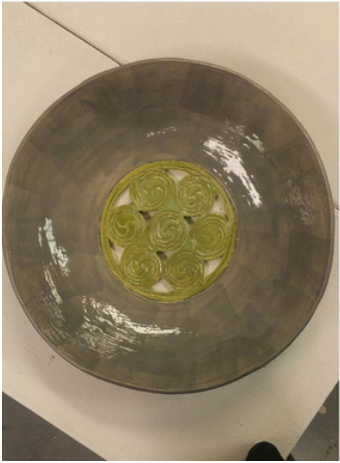
**HAND-PIGMENTED CERAMIC, NERIKOMI
(STONES) INCISING, ALCOHOL INK**

16" diameter, 5" deep

2018

NFS

A green ceramic bowl holds a cluster of stone-like forms gathered at its center. Radiating lines extend outward from the middle, drawing attention to the textured objects and the bowl's circular composition.



RESTORATION (RE-FORMING/NEW BEGINNING)

**CERAMIC, MANDALA, SGRAFFITO,
MISHIMA, PIERCED**

18" diameter, 5" deep

2016

\$990.00

A wide, shallow ceramic bowl with a soft gray glaze and gently curved form. At the center is a circular arrangement of green spiral shapes resembling a mandala. The glossy surface reflects light, while the center creates a contrast.



FIRE LIGHT (SELF-PORTRAIT)

CERAMIC, GLAZE, SILK, LINEN, RESIST

17" x 10"

2020

\$1,900.00

A ceramic vessel with a stylized portrait emerges from a dark surface, with flame-like forms rising above the figure's head. Glaze creates bold contrasts between black, cream, red, orange, and yellow emphasizing the expressive lines.



**SACRED FIRE
(SELF-PORTRAIT)**

**COPPER, ENAMEL, CLOISONNE, WENGE
WOOD, ETHIOPIAN WELO**

14" x 6"

2021

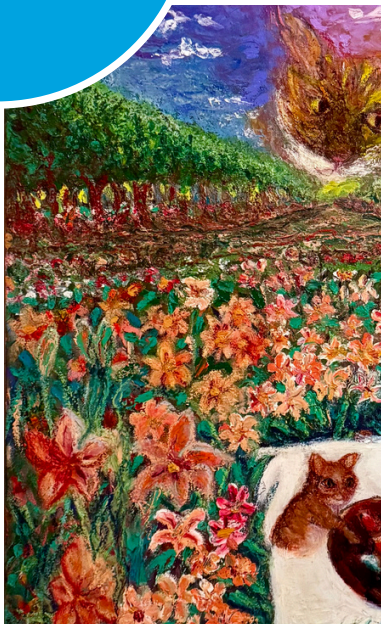
\$2,160.00

A sculptural portrait rises from a dark base, combining a stylized face with flame-like forms extending from the figure's head. Warm tones of red, orange, and yellow contrast.

BEYOND
Perception



Regina
Dorfmeier



JUNE 18 - AUGUST 16, 2026

Biography



"I feel the most creative when I'm outdoors, painting, plain air or doing alive show outdoors, especially by the water. I also feel creatively open when there is music or when the birds and the animals are playing and almost sound like music. I can tap into my inner child. I don't get all stuck in my head and my brain."

Regina E. Dorfmeier is a visually impaired, self-taught finger painter whose work is shaped by resilience, touch, and lived experience. Born highly myopic, Regina completely lost sight in her right eye in 1988. As her vision continued to deteriorate, she made the decision to register as a client of the Cleveland Sight Center, where she later built a meaningful career as a Low Vision Product Specialist. Regina was also selected to be one of the featured artists for the center's yearly holiday greeting cards which were sold throughout the country.

Summary

- Regina E. Dorfmeier is a self-taught finger painter who is visually impaired.
- She worked as a Low Vision Product Specialist at the Cleveland Sight Center and has been featured as an artist for the organization's annual holiday cards.

While working at the Cleveland Sight Center, a client encouraged Regina to enter her first Art Expression Ohio exhibition. In 2017, she won Second Place in the Emerging Artist category as well as the People's Choice Award. There, cognition filled her with joy and ignited a lasting commitment to her art. Regina continued to develop her practice, progressing from emerging artist to professional, and went on to win First Place honors along with numerous additional awards through Art Possible Ohio.

Summary

- Regina began exhibiting her artwork after encouragement from a client at the Cleveland Sight Center.
- She has received multiple awards through Art Possible Ohio and has continued to grow her career as an artist.

Regina is currently a Freelance Live Artist with the Beck Center for the Arts and has been invited to demonstrate her unique finger-painting technique at the Lakewood Art Festival for three consecutive years. Her work is exhibited at The George Floyd Gallery in North Carolina, and her art is currently touring throughout Ohio.

Summary

- Regina works as a freelance live artist with the Beck Center for the Arts.
- Her artwork has been exhibited in festivals and galleries and is currently being shown at locations throughout Ohio.

In addition, Regina has been invited to present a live fingerprinting demonstration for the Dublin Arts Council and is a registered artist with the Ohio Arts Council. She is a proud member of Career Pathways and she hopes to speak about her unique career path at the Ohio State Fair this year!

Through her work, Regina continues to challenge perceptions of disability, proving that vision is not limited to sight alone.

Summary

- Regina is a registered artist with the Ohio Arts Council and regularly demonstrates her finger-painting technique at public events.
- Through her artwork and public presentations, she helps challenge assumptions about vision loss and disability.



regina-dorfmeyer.pixels.com

“The theme of the exhibit ‘Beyond Perception’ rings true for me because my disability isn’t as obvious as some would think. I have never driven and people think that strange somehow. They think maybe I’m slow or something. I live with significant visual impairment, yet because it isn’t immediately obvious, people often assume I’m not visually challenged at all. That tension between assumption and reality, visibility and invisibility, perception and truth is exactly what “Beyond Perception” sounds like to me.”

Statement

I am a visually impaired, self-taught finger painter who creates through touch, memory, and intuition rather than sight alone. Born highly myopic and having lost all vision in my right eye in 1988, I have learned to trust my hands as my primary guide. Finger painting allows me to connect directly with the surface, feeling each movement, texture, and layer as the work unfolds.

Summary

- Regina is a self-taught finger painter who creates art through touch, memory, and intuition.
- Because of her vision loss, she uses her hands to guide the painting process and experience the surface of her work.

As my vision continued to deteriorate, art became both a form of expression and a source of joy and independence. I do not strive for photographic realism; instead, I paint what I feel and remember. My work is influenced by color relationships, emotional landscapes, and the physical act of applying paint with my hands. Each piece is built slowly and deliberately, guided by sensation and inner vision.

Summary

- As Regina's vision changed, art became an important source of creativity, independence, and enjoyment.
- Her paintings are inspired by memories, emotions, and color, and are created through a slow, hands-on process.

My journey as an artist began later in life, encouraged by others who believed in my creative voice before I fully believed in it myself. Recognition through exhibitions and live demonstrations has affirmed my belief that art is not limited by disability, age, or formal training. Through my work, I hope to challenge assumptions about vision and creativity, and to show that art can be seen, felt, and understood in many ways.

Summary

- Regina began making art later in life with encouragement from people who believed in her abilities.
- Through her artwork, she hopes to show that creativity can take many forms and is not limited by disability, age, or training.

This series is all based on people with disabilities who refuse to give in to their physical disabilities, emotional disabilities whatever. My ideas for the title of the series of paintings. "God Kissed Me" comes from a Todd Rundgren song he wrote for Stephen Hawking entitled "Hawking". The characters are different elements of my self and people who I've met or who I know personally. We are all broken and we all fall short. But we tried to rise every day we try to shine and rise on the world, and it reaches the galaxy.

Summary

- Inspired by people with disabilities who continue to pursue their goals despite challenges.
- The figures are based on the artist and people they know personally.
- Explores themes such as resilience and hope.



REFLECTION SUNSET POND

ACRYLIC PAINT ON
ACOUSTIC GUITER
30"

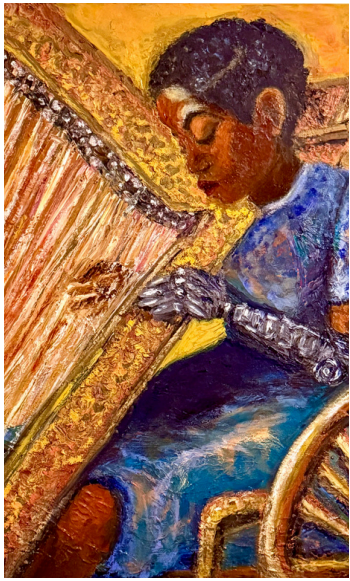
2025

\$100.00

A decorated acoustic guitar shows a sunset over a calm body of water. Warm pink, orange, and

yellow tones fill the sky, while dark green trees line both sides of the shoreline. The setting sun and surrounding landscape are reflected in the water below.

"Beyond Perception directly reflects my lived experience. My way of seeing is partial, altered, and constantly adapting. Depth perception color identification, clarity, and visual continuity are not givens for me; they are negotiated moment by moment. This fundamentally shapes how I perceive space, color, and form, and therefore how I create."



CHRISTINE

ACRYLICS AND OIL
ON CANVAS

24" X 30"

2026

\$550.00

A painting depicts a person seated in a wheelchair playing a large harp. The figure wears a blue

garment, has short dark hair, and has a prosthetic arm. Thick fingerstrokes in warm gold, orange, blue, and brown tones create a textured surface.

Christine is a textural fingerpainting that was painted over another portrait. I left some of the textures from the previous painting on purpose hoping the energy would come through Christine.

This portrait is of a musician from my imagination. She is a combination of musicians I actually know, those I have admired, and those I have just dreamed up. People may expect a sad story when you see Christine, but there isn't anything "wrong" with her. She was 'kissed by God'.

The glow you see isn't just the gold from the harp. It's the sound rising off her skin. The coolness of her dress matches the metal of her prosthesis. I dragged my fingernails through wet ochre and white to make the strings of Christine's harp sing!



**ASTRAL
FINGERPAINTER
ACRYLICS AND OIL
ON CANVAS
24" X 30"
2026
\$700.00**

A colorful painting shows a figure in a flowing blue dress surrounded by swirling stars, planets, and

bright abstract shapes. Deep purple, blue, pink, and yellow colors fill the composition with layered movement and texture.

They said she couldn't see. They were wrong. This is a little girl, joyfully dancing while painting an astral sky. She wears glasses for the blind, but her vision is limitless. She paints flickers, sparks, flashes, and floaters that drift like galaxies. She paints what she sees.

One hand holds her palette - acrylics, metallics, oils, even crayons. She doesn't care about rules. The other hand flicks and wisps a swirling retina into being. That red orb? It's her macular disc, or maybe it's a nebula! The Eye of God? In her world, they're the same thing.

Stars don't just surround her. They come from her. Each dot of color is a note in a song only she can hear. She's not painting the cosmos. The cosmos is painting through her. She lost her sight, and gained vision. She paints the astral plane, so that you can dance and paint with her!



ASTRAL DANCER

ACRYLICS AND OIL
ON CANVAS

24" X 30"

2026

\$850.00

A painting shows a person in a wheelchair wearing a pink dress with both arms raised. The background is filled with orange, purple, and pink colors, dotted with star-like shapes and small circular marks.

Ask her if she misses walking. She'll ask if you've ever flown.

Who is this beauty dancing on the astral plane? Maybe she was once a ballerina. Maybe she just loved music so much her body had to answer. Then something changed - injury, illness, life. The world handed her a wheelchair and expected her to sit still.

She didn't.

She dances with the stars. With every turn of her wheels, she conjures them: orbs of light, fairy dust, whole constellations that whip around her in hot pinks and deep violet. Listen close. You can hear the music in the spin. The wheels don't squeak - they sing.

I fingerpainted this in acrylics and oils because I needed a texture to move. I wanted you to feel the wind she makes. Her dress isn't fabric. It's motion. her arms aren't reaching up - they're pulling the sky down to meet her.

Beyond Perception is this: A body the world labels "disabled" creating its own gravity. She doesn't dance despite the chair. The chair dances with her. And in this moment, she is weightless.



**SPANISH ROSE
ACRYLIC PAINT ON
ACOUSTIC GUITER
30"**

2025

\$100.00

A decorated acoustic guitar is painted with clusters of bright red and orange roses, turquoise leaves, and black musical notes. A large gold treble clef appears on the lower left side, while the background features textured patterns in black, brown, cream, and gold. The painted flowers frame the sound hole and extend across the body of the guitar.

leaves, and black musical notes. A large gold treble clef appears on the lower left side, while the background features textured patterns in black, brown, cream, and gold. The painted flowers frame the sound hole and extend across the body of the guitar.

MINDS EYE AND ILLUSIONS OF TIME

ACRYLICS AND OIL ON CANVAS

24" X 30"

2026

\$650.00



A colorful painting scenters on a large red hourglass surrounded by

books, musical notes, an owl, and a small pocket watch. The dark blue background is filled with stars, dots, and celestial symbols.

“Like sands through the hourglass, so are the days of our lives.”

I've always loved that line. Macdonald Carey's voice, and the hourglass on my favorite soap opera, Days of Our Lives. Now, I find myself living inside my own hourglass soap opera.

Myopic degeneration, glaucoma, cataracts, no depth perception, or peripheral vision challenges me. Night blinds me and day glares, distorted. Time is running out - not on my life, but on my sight.

So I painted my story; my soap opera. The hourglass isn't filled with sand. It's my retina, bleeding. Red blood vessels act like tentacles to a yellow macular disk. Instead of grain slipping away, it's blood. By the time it reaches the

bottom of the hourglass, the blood has become crushed rubies. Even loss can be beautiful.

Surrounding it is the galaxy - but it's not space. It's what I see: floaters, flashes, color bursts that have no source. The books are there because reading isn't fun for me anymore. The musical staff and notes, because I love to sing and I love music. I thought music might be my career. The stopwatch on the lower right? That's the other clock. The clock as no hands

The owl is my spirit creature. She comforts me, and shows me the way.



**KITTY
HEARTSTRINGS
ACRYLIC PAINT ON
ACOUSTIC GUITER**

30"

2025

\$100.00

A decorated acoustic guitar features a cat's face integrated into the body of the instrument.

Large blue-green eyes appear on either side of the sound hole, while the surrounding surface is covered in leopard-like spots painted in shades of brown, cream, and black. Below the strings, a pink heart shape sits near the base of the guitar. Thick, textured fingerstrokes give the surface tactile, expressive appearance.



**VISIONS OF LILY
ACRYLICS AND OIL
ON CANVAS**

24" X 30"

2026

\$700.00

A painting depicts a person seated in a field of pink and orange flowers, holding a painter's palette beside a

canvas with a cat. Rows of trees frame the scene, while a large cat's face appears in the sky above.

What is an eccentric fingerpainting artist without her support animal?

I lost Titan first. He was my strong ginger tabby. My protector. He was 19 when he passed over. My muted tortoiseshell, my shadow, my little lady, my comfort passed second. She was Lily. I had her for 12 years.

This is a self portrait of sorts. Maybe it's a dream. As I sit in a field of lilies trying to capture Lily's face, I'm having trouble through the clouds and tears in my eyes. I feel so alone. I don't see Lily's image in the sky above me. Lily is up there watching me. I wasn't painting alone.

Titan reaches out from the canvas itself. His paw on my palette loving and steady as if he was saying "I'm here too. Paint us both! We are here with you, Mama."

The cool chalk pastel where Lily's fur meets sky. The tick oil where Titan's paw touches me. This painting is not exactly what we looked like. It was what love looks like when it refuses to leave.

Beyond Perception means this: The eyes stop working, but the vision doesn't. The cats are gone, but the field is full. See what I did there? Field of Lilies. Field of vision?



**MACULAR
GALACTIC EYE**

MULTIMEDIA

30" X 24"

2026

\$650.00

A vibrant abstract image features a large red circular form at the center of a deep blue and purple background. White star-like shapes, dots, and swirling marks surround the circle, creating a dense field of layered color and texture.

My eye is a nebula. It is a galaxy of gases, stars and color that has no name. The veins of my retina spiral out into stardust. But look again. The shape of this galaxy looks like an owl's eye. The beak is formed near a bright star in the lower right which makes a beauty mark for the bird. She my beautiful spirit creature. She appears and reappears from time to time.

Macular Galactic Eye is not a story of dimensional light. It is my personal universe, SHINING!

BEYOND
Perception



Meg
Matko



JUNE 18 - AUGUST 16, 2026

Biography



"As someone living with invisible chronic illness and debilitating chronic pain, I appreciate this opportunity to continue an open dialogue surrounding the realities of living with endometriosis and advocate for artists with disabilities who are very often unseen, unheard and under recognized."

Meg Matko is a visual / interdisciplinary artist using sculpture, gesture and performance to communicate themes of female identity, masochism, emotional labor and preciousness. Her work is colored by her experience as a person living with mental/emotional and physical illness; her pieces often expose private and vulnerable human moments, exercise repetitive elements and play with the dynamic between self-love and self-loathing.

Summary

- Meg Matko creates sculptures, performances, and other artworks that explore identity, emotions, and personal experiences.
- Her work is influenced by living with mental, emotional, and physical illness.

Meg holds a BFA in sculpture from Kent State University and works as a Community Development Specialist for the Cuyahoga County Board of Developmental Disabilities. She is an active creator, presenting works throughout the region.

Summary

- Meg earned a degree in sculpture from Kent State University.
- She works in community development and regularly exhibits her work throughout the region.



"Being a working artist is deeply embedded in my identity. It is part of who I am, a way of being."

The compulsion to create, to make, to process experiences and emotions through form and gesture is often both a joy and a challenge, though I feel lucky to be in constant communication with that part of myself. It is not and will never be quiet."

Statement

My work continually examines the role of the feminine body as narrator, interpreter, weight-bearer and voice. Interdisciplinary and autobiographical practices using sculpture, gestural action and ego-shifting communicate the body's awareness of itself in (un)natural constructs; under patriarchal surveillance; in the face of culturally accepted barbarism. The work presents a critical analysis of the interplay between self-love and self-loathing and the performance of female resilience, as catalyzed by a society that both canonizes and hates its women with equal intensity.

Summary

- Meg's work explores women's experiences, identity, and resilience.
- She examines the relationship between self-acceptance, self-criticism, and social expectations.

My works manifest through bodily icons, intuitive mark and object-making and repetitive action with the intent of altering material space and time. Delicacy and quiet form are balanced with physicality and confrontation, poised as meditations on intimate and universal states of being.

Summary

- Meg creates artwork using repeated actions, marks, objects, and body-based forms.
- Her work combines delicate details with strong physical forms to explore personal and shared human experiences.

This collection of sculptures continues a visual conversation about my long-standing struggle with Endometriosis and resulting chronic illness. The sculptures are casts of my torso and pelvis, entirely constructed of paper, which references the body as documenter, or as Bessel van der Kolk suggests, scorekeeper. This part of my body is the origin site of my disease, though its effects are systemic, creating widespread daily chronic pain. The vessel-like shapes of the sculptures hint at things held inside; dried flower petals bleeding under the surface. As 1 in 10 women do, I have learned to hold this disease, carrying it around with me quietly, adapting how I function and interact with the world.

Summary


- These sculptures are based on casts of the artist's body and reflect her experience living with endometriosis and chronic illness.
- The layered forms suggest carrying pain and personal experiences that are often hidden from view.

"[Themes I gravitate to in my work are] The Body, feminine identity, the relationship between self-care and masochism, ephemera, preciousness"

The red cotton muslin incorporated into each sculpture is taken directly from the second work in this series, Double Bind (2024). In this piece I use hand-dyed fabric, constructed into a continuous ribbon, to bind myself from feet to head and then using scissors, I cut myself out of the bind. The act of body binding has become a recurring element in my work, representing the ways in which we simultaneously suffocate, care for, conceal and free ourselves.

Summary

- The red fabric comes from an earlier artwork in which Meg wrapped her body in a long cloth and then cut herself free.
- For the artist, binding represents the ways people can feel restricted, protected, hidden, and liberated at the same time.

 @coeur_noir.studio





Double Bind Sculpture



Double Bind Performance Still



i don't think we'll find a silver bullet

Cast paper clay, papier-mâché, graphite, dyed cotton muslin, plant and flower material

17" x 13" x 6.5"

2026

\$1,100.00

A torso-shaped sculpture made of white paper is suspended against a black background. Red fabric strips are embedded in and hang from the surface, while faint floral images and visible seams appear across the body form.

Sometimes there's nothing at all

Cast paper clay, papier-mâché, graphite, dyed cotton muslin, dried rose petals

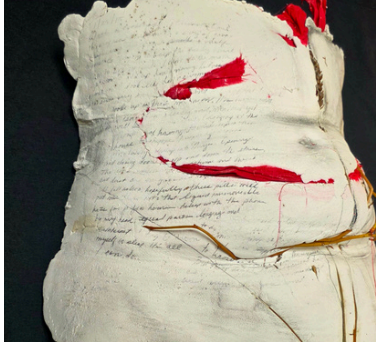
11" x 15" x 6.5"

2026

\$550.00

A torso-shaped sculpture made of white paper hangs against a black background. Thin red ribbons emerge from the surface and extend above and below the form, while faint marks, stitching, and small embedded materials appear across the paper.





Try deep breathing (just here for the drugs)

**Cast paper clay, papier-mâché,
graphite, dyed cotton muslin, plant
material**

13" x 14" x 6.5"

2026

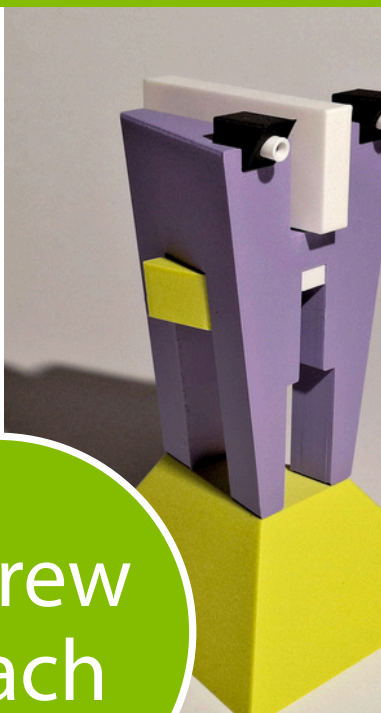
\$700

A torso-shaped sculpture made of white paper is suspended against a black background. Thin twigs and strands of red thread are embedded across the surface and extend from the lower edge, while cracks, folds, and exposed red layers appear throughout the form. Handwritten text is visible along the left side of the torso.

"This exhibition illuminates the conversations we are not yet having openly enough around disability and chronic illness. It invites viewers to engage with artists in a bold way, upending the notion that artists living with disabilities are less likely to make "high value" work.

As someone living with invisible chronic illness and debilitating chronic pain, I appreciate this opportunity to continue an open dialogue surrounding the realities of living with endometriosis and advocate for artists with disabilities who are very often unseen, unheard and underrecognized."

BEYOND
Perception



Andrew
Reach



JUNE 18 - AUGUST 16, 2026

Biography



"I look forward to showing a range of works, including my Model Citizens which are joyful and represent the better part of human nature, that we should be good citizens, care for one another and the common good and respect our differences."

Andrew Reach is a Cleveland-based multidisciplinary artist working in the realm of digital media.

His experience spans decades bringing him to this stage of his artistic development. For 21 years he was an architect, practicing in New York, Los Angeles and Miami but in 2005, the progression of a spine disease resulted in him being unable to continue in the profession. He pivoted to the visual arts, using Photoshop to create two-dimensional geometric art. It was an act of survival; therapy to escape pain. His most recent body of work finds his synapses reconnecting with his architecture roots, working in 3D with hybrid works that are part sculpture and part architecture he calls ART – ITECTURES.

Summary

- After a spinal disease ended his architecture career, he turned to art as a creative outlet.
- His current work combines elements of sculpture and architecture.

His work has been exhibited in the U.S and abroad in solo and group exhibitions and is in private, corporate and institutional collections among them the Permanent Collection of the Frost Art Museum, the Cleveland Clinic Art Collection, University Hospitals Art Collection and Summa Health Healing Arts Collection.

Summary

- His artwork has been shown across the U.S. and internationally.
- His work is in private collections and several museums, hospitals, and organizations.

His work in public art includes FIFTY THREE RHOMBUSES, a permanent installation at the LGBT Community Center of Greater Cleveland, QUADRATALUX, a 10 x 30 foot art wall for Cleveland Public Library in partnership with Land Studio for CPL's 'See Also' public art initiative and most recently, in progress his Model Citizen, an eight foot high functional sculpture celebrating the better angels of human nature which is scheduled to be completed in the spring of 2026 as part of the artist Ariel Vergez's Cleveland Art Initiative "The Art Garden" with a grant from the City of Cleveland's Transformative Arts Fund.

Summary

- He has created several public art projects in Cleveland.
- His work includes large-scale installations for community spaces, the public library, and a new functional sculpture in progress.

Statement

I thought I left architecture behind 21 years ago when I stopped practicing. I stopped, not because I wanted to, but because my spine had other plans for me. I could not practice professionally anymore. I pivoted to the visual arts. It was an act of survival; therapy to escape pain.

Summary

- A spine disease forced Andrew to stop working as an architect.
- He turned to visual art as a way to cope with pain and continue being creative.

As happenstance would have it that in 2022, I was commissioned to create a three dimensional printed sculpture for the visually-impaired for an art exhibition by artists with chronic illness and disability with a mandate to make it accessible to the disabled. The work, a tactile hash sign was a new pivot point, re-introducing me "back" to the world of 3D.

Summary

- In 2022, he was asked to create a 3D sculpture that could be experienced through touch.
- The project reconnected him with 3D design and inspired a new direction in his work.

"Architecture never left; it lives inside, once dormant, now my neurons reactivated."

My body translates through blood that feeds my brain moving electrical signals through neurons that control thoughts that lead my hands that moves the mouse that controls an app that produces digital models.

Geometric structures, new architectures emerge uncovering, discovering unexpected three-dimensional patterns forms and dynamics.

Summary

- Andrew uses digital tools to turn his ideas into 3D forms.
- His process explores geometry and leads to unexpected structures and patterns.

The models engage simultaneously the analog and the synthetic. The analog, the brain, the synthetic, the app. An explorer again, digging for archeological fragments of form. These tectonic building parts re-constitute, synthesizing some parts architecture, some parts sculpture - crossover constructions I think of as ART-ITECTURES

Summary


- He combines human creativity with digital technology to create his work.
- He assembles shapes and forms into pieces that blend architecture and sculpture, which he calls "ART-ITECTURES."

These synthetic new bodies manifest a surprising fourth dimensional full life in videos charged with light, shadow, movement and original music.

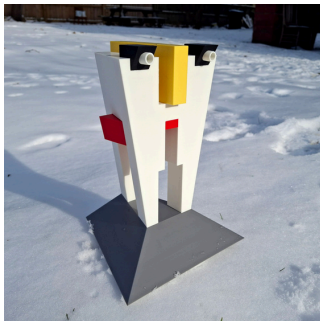
My newest tool is a 3D printer. As an architect, physical models were essential to study designs. Now, I can do this with my new 3D work, without the physical constraints that traditional model making would not be possible for me. I use this tool to make prototypes of designs and also to create sculpture including multiple personas of my Model Citizens.

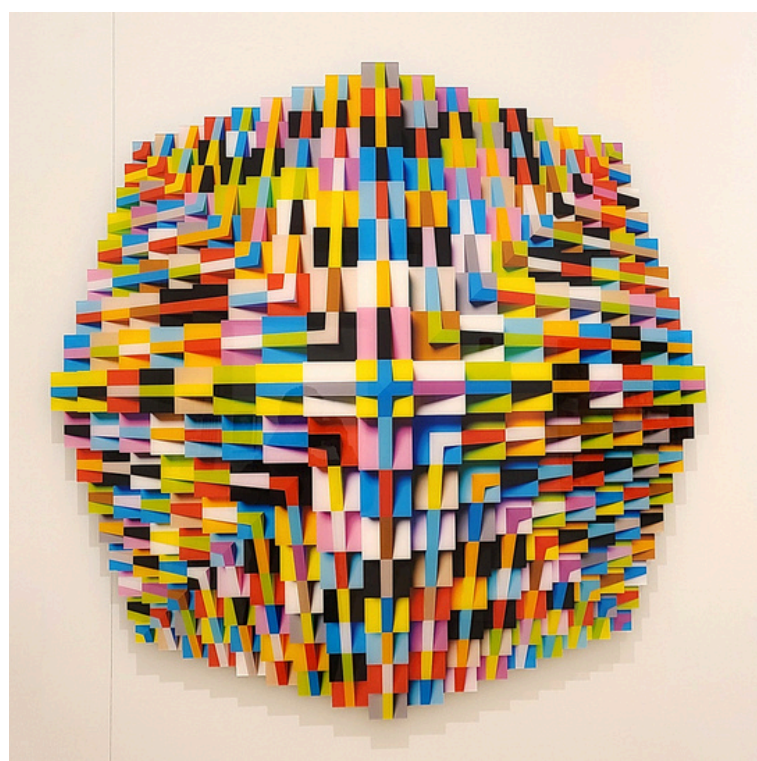
Summary

- He brings his digital designs to life through videos, animation, music, and 3D-printed sculptures.
- Using a 3D printer allows him to create models and sculptures that would otherwise be difficult for him to make.

 andrewreach.com

 [@andrew.reach](https://www.instagram.com/andrew.reach)





QUADRAMID V

EDITION 2 OF 3

**CNC CUT UV CURED INKJET ON ACRYLIC
MOUNTED TO COMPOSITE ALUMINUM**

47.5" X 47.5" X 1.25"

2023

\$4,000.00

A large geometric wall sculpture is composed of hundreds of brightly colored rectangular forms layered across a diamond-shaped surface. Open spaces, shadows, and shifting depths create the appearance of a pyramid-like structure viewed from above.



QUADRAMID

MULTI-PART 3D PRINT MATTE PLA

16" X 17.8" X 17.8"

2026

\$4,000.00

A colorful pyramid-like sculpture rises from a gray geometric base with recessed openings. Built from stacked cubes and triangular forms in bright colors, the structure steps upward toward a single peak, creating a sense of balance and symmetry.

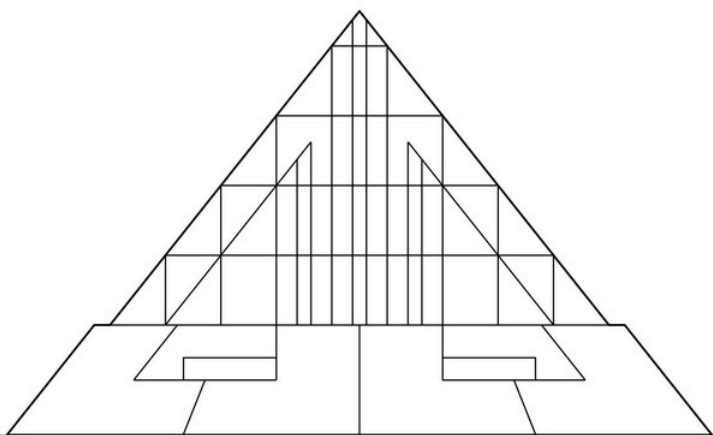
QUADRAMID is Art-itecture.

The Great Pyramid of Giza is among the greatest achievement in architecture. I have been in awe of it since I was a child. This interest in it at a young age was perhaps the defining motivation for me to choose architecture as a profession.

Now, with new abilities to create sculpture with technology, this inspiration comes full circle with QUADRAMID, with its 25 multi-colored stacked blocks intersected by 36 sloping fins and topped by a cap shaped by the intersection of fins meeting from 4 directions.

Summary

- QUADRAMID is inspired by the Great Pyramid of Giza, a building that influenced Andrew's decision to become an architect.
- The sculpture is built from stacked geometric forms and intersecting angled shapes.
- It combines the artist's interests in architecture, sculpture, and digital design.



Front View Line Drawing of QUADRAMID

Being disabled, I can no longer build models as I did when I was an architect, with chipboard, foamboard, rulers and X-Acto blades. 3D printing has changed the equation, allowing me to bring my explorations from the virtual in the form of 3d models into the physical. A profound difference in this new 3D printing approach to building models is the ability to easily use color. It is color that contributes to making my constructs hybrid structures, I call Art-itectures.

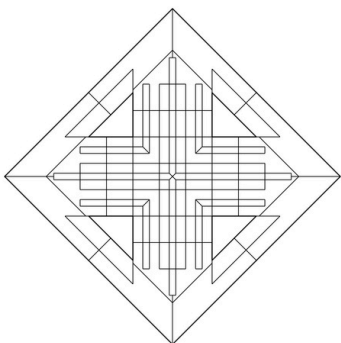
Summary

- Because of his disability, Andrew can no longer build models by hand as he did as an architect.
- 3D printing allows him to turn digital designs into physical objects.
- The use of color helps transform these models into works that combine architecture and art.

I asked myself, how I would approach creating my own pyramid that would be a hybrid of its form, not a mere copy? The answer would be use the basic unit in its construction, the massive blocks quarried on-site at the Giza Plateau. I would go further and simplify, using only 25 blocks with a ratio of height to length whose hypotenuse angle would equal 51.84 degrees, the angle of inclination of the Great Pyramid and express this angle with sloping triangular fins to guide the eyes to complete the pyramidal shape.

Summary

- Andrew wanted to create a new pyramid inspired by, but different from, the Great Pyramid of Giza.
- He based the sculpture on simplified geometric blocks and angled forms.
- The design uses repeating shapes to suggest the overall form of a pyramid.



*Top View
Line Drawing
of
QUADRAMID*

As is the case with all my virtual constructs, transposing it into the 3d printed medium requires, like a building, engineering how the parts go together. What you see on the outside hides what is happening on the inside; it's structure. I would take this process further by designing the parts, like lego bricks, so that they fit together without mechanical fasteners or adhesives to hold them together.

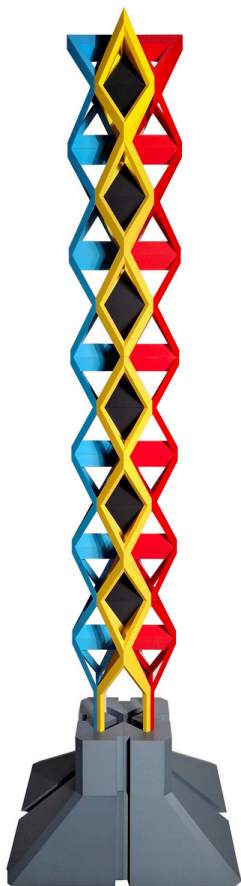
Summary

- Andrew carefully designs how the sculpture's parts fit together before they are 3D printed.
- The structure includes internal supports that are not visible from the outside.
- The pieces are designed to connect together without glue or fasteners.

An unexpected byproduct of this process is that QUADRAMID has a double life as a three dimensional puzzle. Each part has protrusions, pockets and slots that allow the parts to fit snugly together. Some of the parts are in the x-y plane (horizontal) while others are in the z plane (vertical). Some parts are longer than others while some parts are single blocks. Sequence of assembly also had to be considered. Some parts might fit together only to find that if not put together in a particular sequence other parts are impossible to attach.

Summary

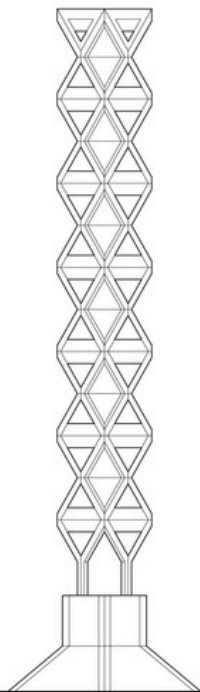
- The sculpture can also be taken apart and assembled like a three-dimensional puzzle.
- Each piece is designed to fit together using slots and connecting shapes.
- The parts must be assembled in a specific order for the structure to come together correctly.



"I have a spine disease and in my early 20s my spine which had progressively begun to curve starting in adolescence was causing me pain and looking back in hindsight the proud straightness and spine like quality of the Endless Column was perhaps why it so resonated with me."

EIDOS TOWER
MULTI-PART 3D PRINT
MATTE PLA
80" X 22.7" X 22.7"
2026
\$6,000.00

A tall, lattice-like tower rises from a gray geometric base. Repeating blue, yellow, and red diamond-shaped forms stack vertically around dark central openings, creating a symmetrical structure.



*Line Drawing of EIDOS
TOWER*

Designing this tower was inspired by Brancusi's monumental Endless Column, one of an ensemble of 3 sculptures (1937-1938) for his World War I memorial in Târgu-Jiu, Romania. In one of my architecture studio classes at Pratt, my professor Hanford Yang, encouraged me to tap into relationships outside of core architectural theory, particularly the visual arts by visiting the great art institutions that New York City had to offer. He said that we had a privilege to be able to study architecture in such a laboratory of art and architecture as New York. I got student passes for the Met, Moma and the Whitney and visited them often. This exposure helped me explore a more emotional aspect of form making.

Architecture was more than the function of a building. You could also tell a story and evoke spiritual engagement. I saw sculptures of Brancusi at Moma at one of these visits. I didn't know anything about him or his work before this. I went to the library to learn more about him and that is where I saw his endless column, a construct of stacked rhomboidal shaped modules of cast iron coated with brass and zinc and structurally supported by a steel inner spine. I have a spine disease and in my early 20s my spine which had progressively began to curve starting in adolescence was causing me pain and looking back in hindsight the proud straightness and spine like quality of the endless column was perhaps why it so resonated with me.

*A photo of
Brancusi's
Endless Column.*



Summary

- Andrew was inspired by Constantin Brancusi's sculpture Endless Column after seeing it while studying architecture in New York.
- Learning about Brancusi's work helped him think about architecture as a way to tell stories and create emotional experiences.
- The sculpture's strong, spine-like form resonated with him because of his own experience living with a spine disease.

In my interpretation I have inverted the rhomboid. A rhombus, split into two folded triangles is the master module that forms the tower. Four of these modules combined together form a level. Mirroring one of these levels forms 4 inverted rhomboids, that is, instead of projecting out like in Brancusi's column, the rhomboids recess inwards. The cavity voids at the center of these stackings are filled with octahedrons, reminiscent of the modular form in Brancusi's column. In a sense, the tower is a vessel encasing Brancusi's column.

Summary

- Andrew redesigned the geometric shapes used in Brancusi's Endless Column to create a new tower form.
- The tower is built from repeating shapes that curve inward around a central structure.
- The design references and reimagines Brancusi's original sculpture.

The tower has 13 levels. Why 13? First, I like that it is a prime number. Second, it is the age in Judaism that signifies maturity. Third, in Hinduism, the 13th of each month is an auspicious day, the most fruitful of the month. Put together, for me, the number 13 represents strength and as Vitruvius said, architecture must have Firmness, Commodity and Delight.

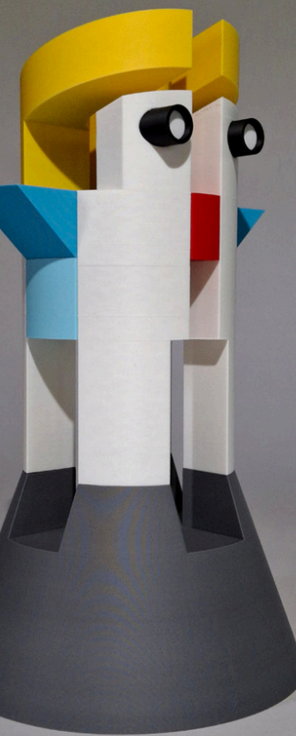
A deeper reading of the tower ties into my personal interpretation of Brancusi's endless column. Why did he call it endless when it obviously isn't? I think with the stacking of the rhomboidal module, mathematically, this geometry could be stacked infinitum. It's up to us to imagine completing it, soaring to the heavens, a place where the soldiers who sacrificed their lives now occupy.

Summary

- The tower has 13 levels because the number has special meaning for the artist and represents strength.
- The repeating design suggests the tower could continue upward forever.
- The work invites viewers to imagine the structure extending beyond what is physically visible.

Eidos Tower also has a counter narrative. Yes, its geometric module could mathematically be theoretically infinitely stacked and endless, but it would be hubris to do so as we are mere mortals with limits, not gods, an important lesson we learned when Icarus tested the limits of hubris and we all know the outcome.

"I titled it Eidos, the Greek term used by Plato and Aristotle, signifying the "form," "shape," "essence," or "true nature" of a thing."



**MODEL CITIZEN
(TYPE 2026 06)**

**MULTI-PART 3D PRINT
MATTE PLA**

12.4" X 7" X 7"

2026

\$800.00

(6.3" X 3.6" X 3.6" \$150)

A geometric sculpture resembling a simplified human figure stands on a dark gray base. White, blue, yellow, red, and black shapes combine to create a face-like form from stacked architectural elements.



**MODEL CITIZEN
(TYPE 2026 06)**

**MULTI-PART 3D PRINT
MATTE PLA**

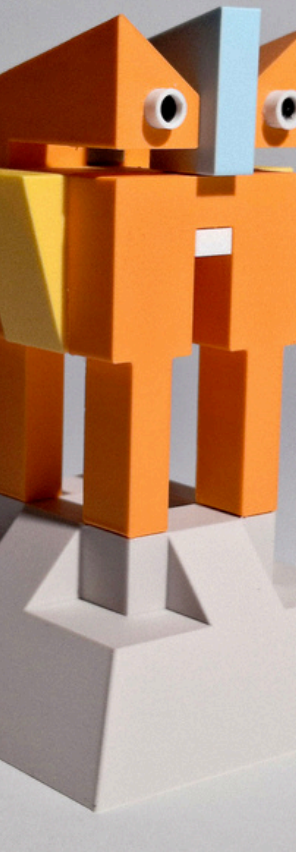
15.6" X 9" X 9"

2026

\$1000.00

(8" X 4.6" X 4.6" \$200)

A geometric sculpture resembling a simplified figure stands on a gray base. Curved blue forms, white columns, black circular eyes, and bright yellow and pink accents create a face-like structure from stacked shapes.



MODEL CITIZEN

(TYPE 2025 06)

**MULTI-PART 3D PRINT
MATTE PLA**

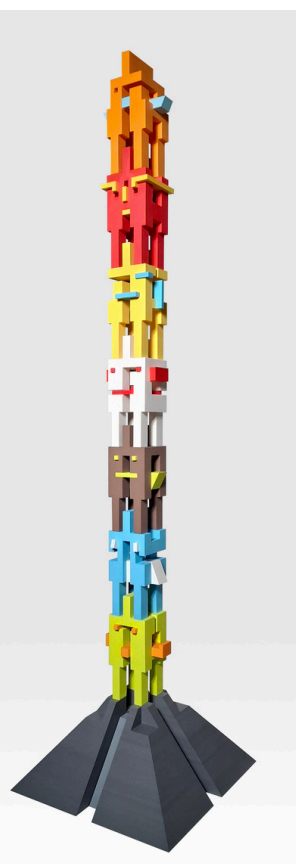
10.4" X 7.9" X 8.7"

2025

\$800.00

(5.3" X 4" X 4.4" \$150)

An orange geometric figure stands on a white pyramid-shaped platform. Block-like forms create a sturdy body, while large round eyes and a blue rectangular nose give the sculpture an architecture-like appearance.



MODEL CITIZEN TOTEM

**MULTI-PART 3D PRINT
MATTE PLA**

65" X 16.7" X 16.7"

2026

\$5,000.00

A tall totem-like sculpture rises from a dark geometric base. Stacked figures in bright orange, red, yellow, white, blue, and green are arranged vertically, creating a colorful column of repeating faces and bodies.

Humans are 99.9% genetically identical, sharing the same DNA. It is this .1% that makes each of us have our unique physical traits.

"In minor ways we differ, in major we're the same."

"We are more alike, my friends, than we are unlike."

These are two lines from Maya Angelou's poem 'Human Family'.

It is these simple words that are the inspiration for a family I've been creating I call MODEL CITIZENS. They were born in 2015, with the ascendance of Donald Trump. I felt a disturbance in the fabric of society brewing; threads of progress towards a more perfect union unraveling.

Summary

- Andrew created the Model Citizens series to explore what people share and what makes each person unique.
- The work is inspired by Maya Angelou's idea that people are more alike than different.
- Each figure has its own appearance while remaining part of a larger human family.

MODEL CITIZENS are my antidote to this disturbance that inhabits my psyche with the rise of hate of the other promulgated by and acted upon by the highest levels of our government, a world where only white Christians are at the top of the heap. And at the governments side stands the excesses of capitalism and corporations that are willing partners. It's not hyperbolic to see the similarities to the rise of Nazi fascism. Fascism relies on authoritarianism, the play that is happening right before our eyes in our time.

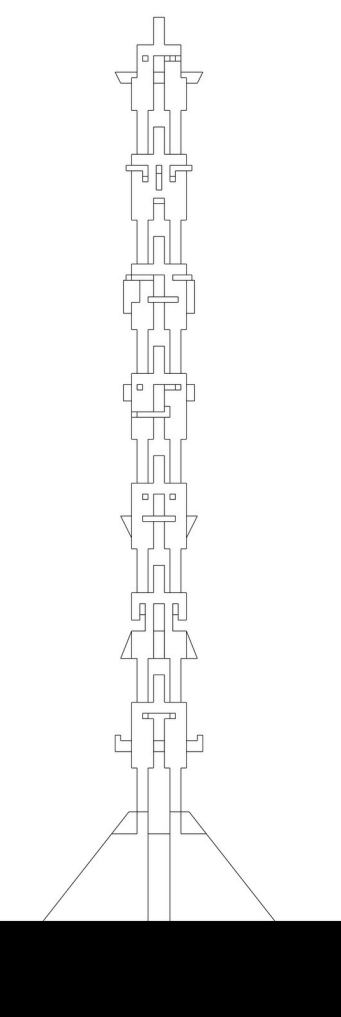
Summary

- Andrew created the Model Citizens series as a response to growing division, discrimination, and inequality in society.
- The figures represent inclusion and the value of all people, regardless of background.
- The work encourages viewers to think about equality, community, and shared humanity.

MODEL CITIZENS represent the ideals of an upgrade in humanity, where to be a good citizen occupies the highest of ideals, where we teach our children civics, which instead of everything being about "me", they learn that alongside individualism, is a responsibility to the other, caring for one another, respecting our differences, contributing to the communities we live in, engaging in democracy, being good Samaritans, caring for the environment so that future generations may have a chance of having a livable planet. Have I forgotten something? Perhaps you can finish this list.

Summary

- The Model Citizens represent a vision of a society built on kindness, responsibility, and respect.
- The figures reflect values such as caring for others, participating in community life, protecting the environment, and respecting differences.
- The work encourages people to think about how their actions affect the well-being of others.



Each MODEL CITIZEN is a unique persona but within that uniqueness is a common structure. It's the differences that make us beautiful. Think of a world without the beautiful spectrum of humanity, a world with a single language, a single culture, a single art form, a single religion, a single skin tone. It's a dystopian thought experiment.

*Line Drawing of
MODEL CITIZEN
TOTEM*

Summary

- Each Model Citizen has a unique appearance but shares a common structure.
- The series celebrates human diversity and the differences that make people unique.
- The work invites viewers to appreciate the variety of cultures, identities, and experiences that make up our world.

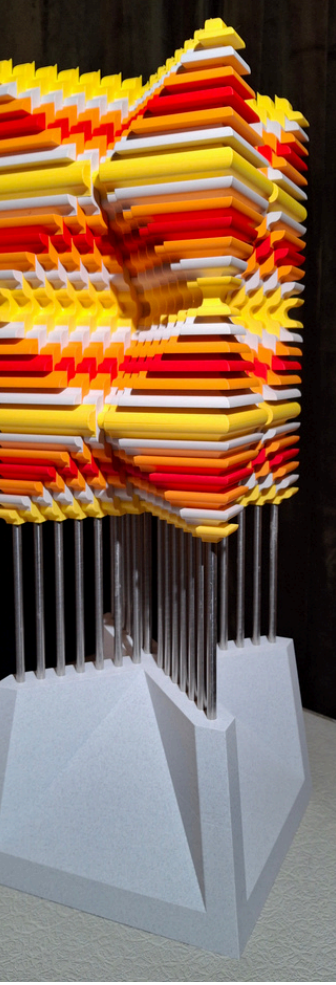
At first MODEL CITIZENS were two dimensional, inhabiting artworks created in photoshop. It was not until I transformed them into three dimensions that they became full-fledged personas.

In 2015, I used Think[box] at Case Western Reserve University to 3d print my first two. But I didn't go further because traveling and being there for extended periods of time made it inaccessible to me. It would not be until I began reconnecting with my roots as an architect with my Art-itectures a couple of years ago that I would revisit them, this time with new programs, MOI and Blender. With their architectonic forms, it occurred to me that they were Art-itectures too. And then, in the fall of 2025, with the acquisition of a 3d printer, like a phoenix rising from the ashes they were reborn into physical sculptures to be experienced as I intended them, like an architects models of buildings.

Summary

- The Model Citizens began as digital artworks before becoming three-dimensional sculptures.
- Advances in software and 3D printing allowed Andrew to bring the figures into physical form.
- The sculptures combine ideas from architecture, digital design, and model-making.

“MODEL CITIZENS are fun. They are childlike. They are joyful. They are happy. They march to the drum of a better humanity.”



TELOFLUX
MULTI-PART 3D PRINT
MATTE PLA
STAINLESS STEEL
32" X 12.5" X 12.5"
2026
\$6,000

A layered geometric form appears to float above a white stone-like pedestal on thin metal rods. Bands of yellow, red, black, and cream ripple across the surface, creating a symmetrical structure with deep recesses and a flowing, wave-like appearance.

TELOFLUX is Art-itecture.

The title TELOFLUX derives from the Greek word Telos meaning complete, final, perfect and Flux referring to something that is not done, moving, flowing, changing, evolving. It's this notion of contradiction that is the inspiration for it.

When we think of architecture, a building, we think of it as complete, unchanging. What if a building could be both unchanging and evolving at the same time? I tried to create a structure with both a concise form but also feeling like it is in flux, thus the undulating layers in its pyramidal indentations meant to feel fluid; flowing and moving.

Summary

- TELOFLUX combines the ideas of completion and change.
- The sculpture explores how a structure can feel both stable and evolving at the same time.
- Layered forms and flowing shapes create a sense of movement within a geometric design.

Its twenty three levels are meant to represent the stratified layers of an archeological Tel.

*A photo of an
archaeological
Tel.*



I learned of Tels' when at a field trip to Tel Gezer in Israel, when I attended High School in Israel in my senior year of high school. The layers of stratification span 3,500 years and tells the story of evolving civilizations in multiple epochs. So this idea of stratification emphasizes evolving change.

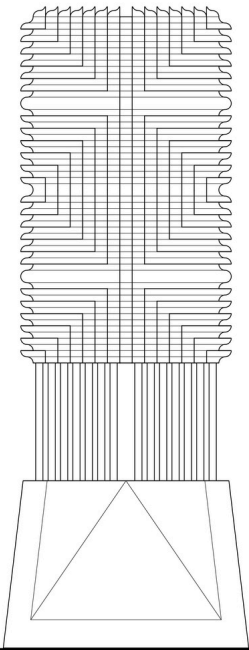
From Wikipedia:

In archaeology, a tell (from Arabic: تَلّ, tall 'mound, small hill') is an artificial topographical feature, a mound consisting of the accumulated and stratified debris of a succession of consecutive settlements at the same site, the refuse of generations of people who built and inhabited them, and natural sediment.

Building Teloflux as a 3d print posed a significant challenge. Like my other 3d printed sculptures, it would have to fit together precisely so that it could be assembled without any mechanical fasteners or adhesives. Although my printer, a Bambu Lab H2D is a multi-color printer, the time frame to print in multicolor in one print is exponentially longer than printing in one color due to the fact that each time a layer changes color, filament is purged from the nozzle unloaded and then loaded again with the new color. Additionally, with many color changes, the purged filament can add up to a lot of wasted material. Another factor to consider is that in one print, a significant amount of support structure would be needed to support the overhanging curves of each level. It is factors like this that I choose to build multi-color 3d models with separate parts with connections built in so that they can be assembled similar to lego bricks. Another advantage is a cleaner, more precise finished product. Designing TELOFLUX was just half of its journey into becoming a physical object.

Summary

- Building TELOFLUX required careful planning so the 3D-printed parts would fit together without glue or fasteners.
- The sculpture was printed as many separate pieces rather than one large object.
- This approach reduced material waste and allowed for a more precise finished sculpture.



*Front View Line
Drawing of
TELOFLUX*

Engineering how to build it and model the parts to be printed was perhaps the more difficult part of the process. The solution, break each level into discrete parts that slide into its adjacent levels above and below. TELOFLUX is made up of 220 of these parts. The total print time was approximately 380 hours. As part of this exhibition, I have created an animation of its assembly where you can see its inner structure, where, like our bodies, its insides are invisible to our eyes.

Summary

- The sculpture is made from 220 separate 3D-printed pieces that slide together to form the final structure.
- Printing and designing the parts took hundreds of hours and required careful engineering.
- An animation created by the artist shows how the sculpture is assembled and reveals its hidden internal structure.

Spotlight



Amelia
Casiano



JUNE 18 - AUGUST 16, 2026

Biography



"This exhibition is special with the way I story-tell within my paintings. I always make room for conversation with my pieces and want the people to take a glimpse into my own technique and creative process. I connect with the expansion of my artwork and how we all have a journey we take on in our day to day."

Amelia is a Cleveland artist. Her creative skills allowed her to look at the environmental subtleties in her work and cultural awareness that are in her own customs, while diversifying herself in the city.

The focus of the various textures is to demonstrate a story, persistence and dialogue within her artwork and what holds a particular dialogue that portrays through her style and technique. Along the cultural background of her Puerto Rican roots.

Her work is influenced through forms, various vibrant palettes that tell a story. The artwork she puts together is one that as time progresses and portrays her style as a mixed media artist.

Summary

- Amelia is a Cleveland artist whose work is inspired by her Puerto Rican heritage.
- She uses color, texture, and mixed media to tell stories.
- Her artwork explores culture, identity, and personal experiences.

Statement

While growing up in Cleveland, it has allowed her to look at the environmental subtleness in her work and cultural awareness that are in her own customs, while diversifying herself in the city. The makes of the various roles that she tends to put together in her work can be influenced through her various choice of vibrant palettes and various forms that tell a story.

Summary

- Growing up in Cleveland and drawing from her Puerto Rican heritage, Amelia explores culture and everyday experiences in her work.
- She uses vibrant colors, textures, and forms to tell stories through mixed media art.
- Her artwork reflects personal identity, community, and creative expression.

"The themes I gravitate to are nature, technology, science, fashion and the continued development of ourselves. The themes of religion and introspection within our daily lives. Some theme collide through understanding new forma and ideas."

The work she puts together is one that as time progresses has dynamic reality and portrays her style that works best. Through various forms, textures, materials and layers of paint she binds her techniques into her paintings. Through various topics such as womanhood, climate change, local conflicts and international situations. The use of forms and colors create a dialogue within her work through landscapes, community and portraits. That even through roles and the transparent dialogue is the way to demonstrate the connectedness between different cultures.

Summary

- Amelia uses layers of paint, texture, and mixed media materials to create her artwork.
- Her work explores topics such as womanhood, climate change, community, and current events.
- Through color, landscapes, portraits, and abstract forms, she highlights connections between people and cultures.

While growing up in the Westside of Cleveland, as an artist this has allowed her to communicate her message as an artist. She wants to get an understanding of how to work with her own craft and her culture. Her work delivers a standpoint and interconnectedness between extroverted and introverted personality, equity, quiet or loud, soft and movement. She uses this through light and deep colors while demonstrating organic figures.

Summary

- Amelia's work is inspired by her experiences growing up in Cleveland and her cultural background.
- She uses color and organic shapes to explore identity, balance, and connection.



Ameliacasiano.com



@ameliacasiano



JASMINE BOWL

ACRYLIC

13" X 13"

2024

\$350.00

This painting combines two stylized faces

with handwritten text, collage, and glitter. Bold pink, yellow, blue, and black shapes overlap across the surface.

DOLLS OF THE WORLD

MIXED MEDIA

13" x 13"

2024

\$300.00

This mixed-media work



combines painted figures, collage elements, text, and decorative patterns. A central figure is surrounded by layered imagery.

MR. 92

MIXED MEDIA

13" x 13"

2023

NFS



This abstract painting is filled with layered brushstrokes, looping lines, and organic shapes in shades of blue, pink, purple, orange, and black. Dense patterns and overlapping marks create a dynamic composition with no single focal point.



**HISTORY
LESSON**

**MIXED MEDIA
AND ACRYLIC**

13" x 13"

2026

\$200.00

This collage-
style portrait

features a central figure surrounded by photographs, drawings, and handwritten marks with a bright pink background.



RELY
MIXED MEDIA
24" X 24"
2023

\$400.00

This painting shows a woman's face surrounded by bold

geometric shapes, patterns, and bright colors. Different facial features and abstract forms overlap to create a layered portrait.

PICNIC
MIXED MEDIA
13" X 25"

2022

\$450.00

This mixed-media painting combines abstract shapes, figures, faces, and decorative patterns in layers of pink, green, blue, and



purple. Painted forms overlap across the surface, creating a busy composition filled with contrasting colors, textures, and repeated motifs.



CITY TYPE

MIXED MEDIA

25" X 25"

2023

\$750.00

A large figure sits among layers of faces, patterns, and

colors. The painting combines portraiture and abstraction, with many small images woven into the figure's surroundings.

STRETCH

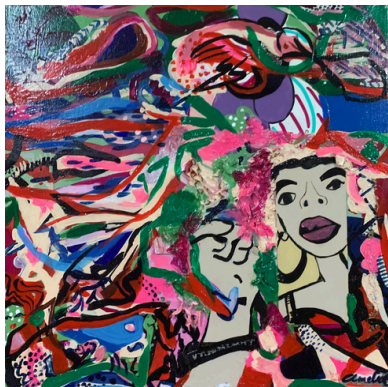
MIXED MEDIA

12" X 12"

2025

\$250.00

Two stylized figures emerge from a dense field of colorful



brushstrokes and lines. Bright pinks, greens, blues, and reds overlap.



BLISS

ACRYLIC

13.75" X 13.75"

2022

\$350.00

This abstract painting combines geometric

shapes, stylized faces, and blocks of pink, blue, purple, green, and red. Overlapping forms and bold black outlines create a layered composition filled with patterns, figures, and lines.

GROOVE

**MIXED MEDIA
AND ACRYLIC**

13" X 17"

2022

\$350.00

This abstract painting layers dense patterns, flowing lines,

and organic shapes in shades of pink, blue, purple, and red. A small face emerges near the center, surrounded by overlapping marks that fill the surface with movement and detail.



PRETTY

**MIXED MEDIA
13.75" X 13.75**

2022

\$300.00

This abstract painting is filled with overlapping figures, faces, plants, and patterned marks. Bright blues, purples, pinks, and oranges create a dense composition where forms emerge from layered lines and shapes.



**MIXED
MEDIA
20.75" X
10.5"
2020
\$700.00**

INTRODUCTION

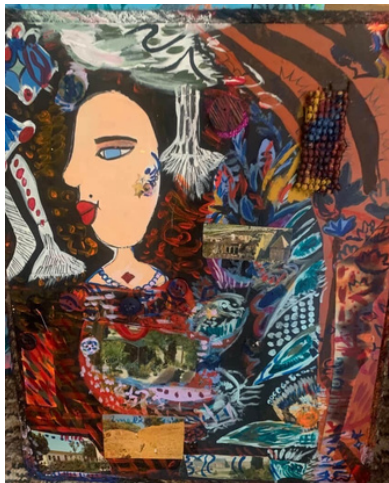
This portrait features a figure with bright blue lips and hair styled in two buns, set against a landscape of abstract shapes and colors. Raised floral forms add texture to the surface, while the bold outlines and contrasting colors draw attention to the figure's face.



PHOTOS

**MIXED MEDIA
20.75" X 10.5"
2021
\$400.00**

This abstract painting combines bold red, pink, blue, orange, and yellow shapes layered across the surface. Curving forms, black circular elements, and plant-like motifs overlap to create a dense composition of interwoven patterns and color.



WALKING GODDESS

MIXED MEDIA

12" X 16"

2024

\$100.00

A stylized female figure is surrounded by painted patterns, photographs, buttons, and textured materials. Layers of color and imagery create a detailed, collage-like composition.



COASTLINE

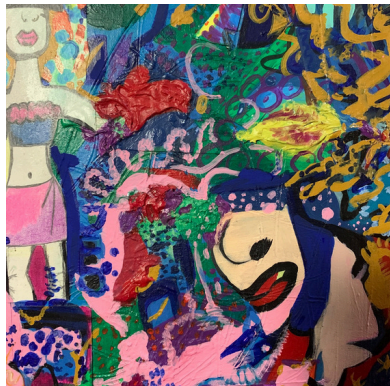
MIXED MEDIA

20.75" x 10.5"

2022

\$450.00

This painting features a simplified side-profile portrait framed by flowing blue forms and bold black linework. Curving patterns, layered colors, and floral shapes surround the figure, blending the portrait with the abstract composition around it.



DOMINOES

**MIXED MEDIA
AND ACRYLIC**

13" X 13"

2021

\$250.00

This painting combines overlapping faces, patterns, and abstract shapes in bright blues, pinks, greens, and purples. Layers of paint, texture, and drawn elements create a crowded scene where figures and forms appear to emerge from and blend into one another.



MINT

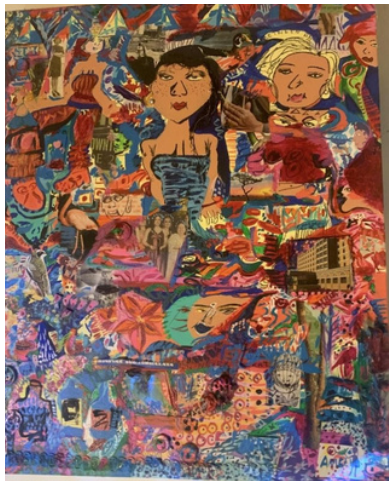
ACRYLIC

13.75" x 13.75"

2022

\$350.00

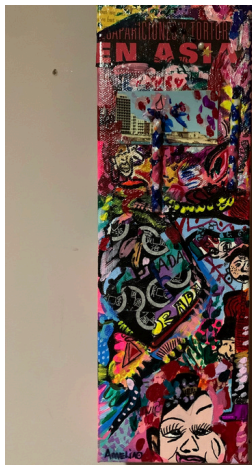
This colorful abstract painting combines pink, blue, red, green, and purple forms with layered patterns and flowing linework. Organic shapes, plant-like motifs, and scattered figures overlap across the surface, creating a dense and energetic composition.



**BOTH IN
THE
EARTH'S
PLAIN**

**MIXED MEDIA
16" X 24"
2025
\$350.00**

This mixed-media collage combines painted figures, photographs, buildings, flowers, and patterned shapes into a layered cityscape. Faces and people appear throughout the composition, linking personal stories, community life, and memories of place within a colorful, densely packed scene.



**PICKING
MY DAYS**

**MIXED MEDIA
13" X 5"
2025
\$100.00**

This mixed-media collage combines painted faces, photographs, text, and bright colors. Layered images and symbols create a snapshot of people, places, and personal memories.



CANDLELIT

ACRYLIC
12" X 12"
2021
\$400.00

This mixed-media portrait combines painted faces, bold black linework, sequins, and thick textured paint. Bright blues, reds, pinks, and oranges overlap across the surface, with layered figures and abstract forms filling the composition.



MAGIC
MIXED MEDIA,
ACRYLIC
13" X 25"
2022
\$450.00

This abstract painting layers bright pink, blue, green, and red forms with energetic linework and textured surfaces. Dense cluster

of organic shapes, patterns, and overlapping marks fill the composition from edge to edge.



BASEBALL FAN

MIXED MEDIA

13" X 13"

2021

\$600.00

This portrait shows a figure in profile wearing a red and blue baseball cap against a purple background. Bold outlines, layered brushstrokes, and bright pink, blue, and red accents define the face, clothing, and surrounding shapes.



MANY RIVERS CONNECT

MIXED MEDIA

24" X 47.5"

2023

\$500.00

This colorful mixed-media scene combines flowers, people,

maps, photographs, and handwritten words in a layered composition. A large yellow flower and two figures anchor the painting as images and patterns fill the surface.

25 HEIGHTS ARTS

INVESTING IN CREATIVITY



Ingenuity, CAC-funded since 2008 - Photo by Matthew Tyler Media

For You, By You

County residents make this arts experience possible through a public grant from Cuyahoga Arts & Culture.

cacgrants.org

