



Post Nuclear Dog Bronze 18" x 28" x 15"

HO BARON

Ho Baron's visuals have transformed dramatically over the years. His imagery's been consistently "Ho," but his experiments with the various art medium continues to mix and match.

Once a photographer, Ho labored over superimposed and double exposed negatives to find his surreal imagery. "I was thrilled by the challenge of putting images atop each other to give my story mystery and levels of interpretation," he said. "I also drew hundreds of sketches of odd figures in pen and ink, then I began drawing directly on my photo prints." Ho had developed a unique drawing style. His aesthetic journey also took him to acrylics that added color and life to his scenarios.

The artist grew enraptured by modeling in clay, and Ho translated his drawing style into sculpture. "My two dimensional images gained depth when translated into three dimensions, and I fell

for the intense process of making a sculpture," he said. "What a challenge to transpose my intuitive and spontaneous drawing style into complex clay forms then into molds and into bronzes." Once there was a mold, Ho could also make cast stone and resin works. Lately, he's been painting on his forms, even on his smaller bronzes.

Ho models his clay into intricate motifs, with miniature caricatures he places on larger, often webbed, figurative forms. His figures often display protruding tongues as if to mock the viewer, and the tongues hold balls, an act exhibiting what the artist calls his "philosophy of balance." His many faces represent humanity, likewise a oneness, and they are a visual translation of the Theory of the Multiple Self. His whimsical style lies somewhere amidst satire, fantasy and dark art, and he's been called visionary as a result of the originality of his forms.

Most recently, Ho's larger subjects have been of dancers, acrobats and contortionists. His largest work is on permanent exhibition at the American Visionary Art Museum in Baltimore. The sculpture is "The Free Thinker," a thousand pound bronze figure. Another of that size, "A Novel Romance," adorns the El Paso Public Library, in the city where he lives. These are public art bronzes, but Ho also creates forms that are hand-held size, he makes reliefs such as "Innergration" and "Mother and Child," and sculptures of all sizes such as "Post Nuclear Dog."

Because of the spirit with which he creates, Ho says "My approach to creating art has its roots in the ancients, produced with a creative force akin to the sculptors of the Mayan and the Hindu." Half serious and half in jest, Ho calls his collection of sculptures "Gods for Future Religions."



Innergration Bronze relief 15" x 9" x 4"



Free Thinker Bronze 84" x 28" x 36"

Ho's figures often display protruding tongues as if to mock the viewer, meanwhile the tongues hold balls, an act exhibiting what the artist calls his "philosophy of balance." His many faces represent humanity, likewise a oneness, and they are a visual translation of the Theory of the Multiple Self.

www.hobaron.com

JONATHAN HOBBS

www.jhobbsclay.com

Sabertooth, Bisque Stoneware

5" x 3.5" x 3.5"

My sculptural work is mostly improvisational. The process is the same every time: I start by wedging a mass of clay to homogenize it and to remove air bubbles-slaming it against a table, kneading in the corners.

Eventually, a human face emerges from the clay. I continue to refine the shape that is already there, poking with fingers, then with wooden tools. It's like a Rorschach test-but one where I can change the inkblots to improve the image.

This piece "Sabertooth" is special. It's an improvisation on an improvisation. The old man was nearly finished when the cat started to emerge.



BURNELL YOW!

www.ravenswingstudio.com

Dolls of the Apocalypse #3

Mixed media, 6"h

The myth...

Time-travelling archeologist, Burnell Yow!, journeyed through time to the year 2349. There he made a horrific discovery: human beings, once 6.5 billion strong on the planet, had disappeared, but not without a trace. Of the numerous artifacts recovered, perhaps the most compelling were the toys of the last children on Earth - the dolls, now long abandoned silent sentinels of death and destruction reveal a time of great upheaval and suffering for the species. What exactly became of humanity? What calamity befell those who have yet to even be born? War? Genetic mutations? Alien occupation? It has been said that the toys of childhood prepare one for the realities of adulthood. If this is true, then the recently discovered Dolls of the Apocalypse may well be preparing us for the end of life as we know it.

The reality...

Mixed media artist Burnell Yow! has created a new horrific series of works utilizing Barbie torsos, other doll parts, costume jewelry, and other found objects put together in true Frankensteinian fashion.





BLAKE FLYNN Suit of Thorns Oil on board 28" x 38"

"Suit of Thorns" depicts the martyrdom of the modern white collar worker, a realm from which I myself escaped several years ago. The martyr earns his angel's wings (however real or artificial) by fulfilling societal expectations to support his family, put a roof over their heads, put food on the table, and pay his bills. The items in the open briefcase speak to these obligations, and also to the necessary sacrifice of precious time they entail. The encircling thorns are meant to create the atmosphere of painful entrapment.

I work within the basic framework of realism, with recognizable subject matter and the fundamental goal of making a two-dimensional surface look three-dimensional in a convincing way. But at the same time I transcend the limitations of realism, letting my imagination run rampant. I bend physical laws. I distort shapes and sizes. I combine disparate elements. I create improbable juxtapositions. This gives me greater capacity to articulate a particular idea and to create the desired visual and emotional atmosphere.

My work appears surrealistic however it is neither dream-based nor lacking in conscious control. And although I concede the germ of the idea for a given painting might have a subconscious component, I'm actually quite analytical in the development and execution of the piece (no doubt symptomatic of my previous career as an engineer). This reliance on my rational mind combined with the narrative quality of the work suggests the term "Magic Realism" would be a more accurate classification.

Like most artists I paint what interests me, which can lead to a broad array of subjects. As a result my works portray humans and other animals, myths and religions, social and cultural boundaries, even the occasional autobiographical allusion. The tone may range from serious to quirky, but I always try to engage the subjects from an atypical perspective that finds both beauty and absurdity in our struggle to find our place - as individuals, as a society, as a species - in both the natural world and the "civilized" world we have created.

BLAKE FLYNN

www.blakeflynn.com



Ryan Harmon

www.ryanharmonart.com

Sitting, Mixed media, 48.5" x 51.5"

"Within 50 to 100 years, a new class of organisms is likely to emerge, these organisms will be artificial in the sense that they will originally be designed by man."

-Doyle Farmer and Allea Berlin, 1992.

The truth to these artificial assemblages will lie in whether or not we, as creators, will be able to evolve faster than our new counterparts, or will we inevitably succumb to the emerging unknown necessities of this rapidly evolving new species. My art contemplates this curiosity and is the foreshadowing next step in the evolution of figurative sculpture. All three-dimensional forms created by man reflect their ideas, as with classical sculpture, the materials and ideals invoked were reflections of contemporary revelations. In comparison, my work embodies similar themes of physical and ethereal prowess.

I explore what we believe to be the ideal, a cultural phenomena of habitual self-improvement. Although my enhancements are artificial, the overt human qualities evoke a sense of empathy while the viewer is still aware the object is synthetic. I enjoy manipulating this tenacious desire to connect with such comforting images of the pursuit of naturalism that are synthetically packaged. As an artist I am both the observer and creator, hypothesizing a new universal image incorporating both artificial advances and human imagery. My work "Nocturnal Chimera" explores both the reflective observation of a futuristic reality and encapsulates the simple beauty of this new beings' awkward naivety. - Dan Langston

Dan Langston

www.danlangston.com

Nocturnal Chimera, Mixed media

30" x 24" x 36"





Hsin-His Chen
www.hsin-his-chen.com
A.E. Graphite, gesso, wood
4.25" x 8" x 3.25"